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COUNTDOWN TO SEASON 26 INSIDE...

US REVIEW SPECIAL – CENTRE PAGES...

DWB

The Journal of British Fantasy Television

P.O. BOX 1015, BRIGHTON BN2 2YU

ALTHOUGH it's been a particularly quiet month news-wise, I hope you'll enjoy this special DOCTOR WHO feature-packed edition of D.W.B. The non-WHO content can again be found in a removable supplement. Until the Special, GARY

CONTENTS: Cover - BATTLEFIELD ; 2/3 - DOCTOR WHO News Service; 4/5/6 - Letters; 7 - Look ahead to Season 26; 8/13/14/15 - DOCTOR WHO 25th Anniversary Series Survey Results part one; 9/10/11/12 - General SF and Fantasy pullout featuring the latest news and a special US review section; 15/16 - Review of The Official DOCTOR WHO & The Daleks Book as released in America; 16-20 - With THE ULTIMATE ADVENTURE nearing the end of its first tour, we talk to some of the stars who have made it such a success, including Colin Baker.

ACKNOWLEDGEMENTS: Colin Baker, Jeremy Bentham, Tony Clark, Robert Cope, Dalek Dave, John H.Elsen, Steve Ullathorne & Mark Furness Prod., Andrew Hare, Emma Jeffrey, Marcus Judge, Julian Knott, Peter Linford, Anthony McKay, Alister Pearson, Rex Features Ltd., Sunday Mirror, Kathleen Toth, Peter Ware.

NEXT ISSUE (D W B #69, September 1989): OUT IN FIVE WEEKS, Special feature-packed double issue including an armchair guide to Season 26 of DOCTOR WHO; Exclusive feature on The Masters of Luxor by Anthony Coburn, the script originally commissioned as the second DOCTOR WHO story; BLAKE's 7 Ratings Guide; Exclusive interviews with Gerald(Adam Adamant)Harper and 60's DOCTOR WHO costume designer Daphne Dare, illustrated with previously unpublished photographs; An episode-by-episode guide to the second season of STAR TREK - The Next Generation; Reviews of 10 years of Marvel's DWM and W.H.Allen's adaption of 'Silver Nemesis' with a special article by Alister Pearson on the making of his latest book cover; Part Two of the DOCTOR WHO Series Survey Results; ALL the latest News & MUCH MUCH MORE!!

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SEASON 26 SAILING THROUGH

SEASON 26 has virtually avoided being affected by the strikes plaguing the BBC, and it is anticipated that 'Ghost Light' - the final story to go into production - will also pull through unimpeded.

Although production of Survival sailed though, a major problem was created for the actors donning 'Cheetah People' costumes because of the stifling heat of Britain's unseasonally exotic summer.

CT's "BIG" NEWS

Those of you tempted to renew their DWAS membership after Brian Robb's letter last issue needn't bother as the "big, exclusive" news story he referred to simply claims that a few minutes-worth of Curse of Fenric were apparently accidentally wiped at the editing stage. The scene involved supposedly included just Sylvester and Sophie, and since CT goes on to state a remount of the scene was staged during the recording of Survival, there is then no cause for great concern.

Incidentally, despite initial fears it transpires that Curse of Fenric has been successfully edited into a fast-paced and gripping adventure, even though it seemed at one stage it would only work successfully as a five-parter. Furthermore it would seem that Equity, quite uncharacteristically, would not object to the full footage being released on a future BBC Video, at least in principle, because the contracts involved would be the same for the edited and full version as they were both recorded in the same block.

As a sidenote it would appear the main reason Silver Nemesis failed so miserably was because the production team were obliged to keep in the non-essential scenes involving the Queen and Dolores Gray as both had featured extensively in that story's pre-publicity. Had they been excluded and more relevant footage vital to the plot been included, then it might have made a bit more sense!

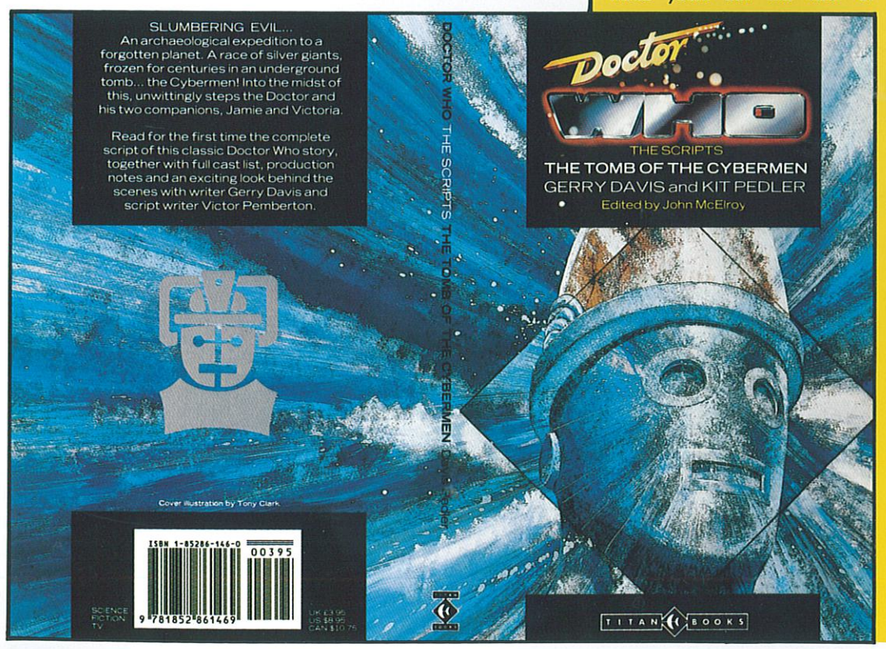
WE begin our countdown to Season 26 this issue starting with a speculative look of what the season has to offer on page 7. Our annual armchair guide appears next month...

NEW BOOKS

THE TOMB OF THE CYBERMEN Script Book is out on August 29th, the first in three years but the first of three new titles this year including the topical 'The Daleks' and 'Talons of Weng Chiang'.

All three are welcome additions to the series, though the cover price is likely to raise an eyebrow or two, each selling at £3.95!

Also out this year is the second volume of David Saunders' Doctor Who Encyclopedia series in paperback, published in October. Although it has been boringly rejacketed with a photographic cover, Tony Clark assures us his far superior art covers will continue to brighten the hardback versions.


SLUMBERING EVIL...
An archaeological expedition to a forgotten planet. A race of silver giants, frozen for centuries in an underground tomb... the Cybermen! Into the midst of this, unwittingly steps the Doctor and his two companions, Jamie and Victoria.
Read for the first time the complete script of this classic Doctor Who story, together with full cast list, production notes and an exciting look behind the scenes with writer Gerry Davis and script writer Victor Pemberton.
Doctor Who
THE SCRIPTS
THE TOMB OF THE CYBERMEN
GERRY DAVIS and KIT PEDLER
Edited by John McElroy
DOCTOR WHO THE SCRIPTS THE TOMB OF THE CYBERMEN
Cover illustration by Tony Clark
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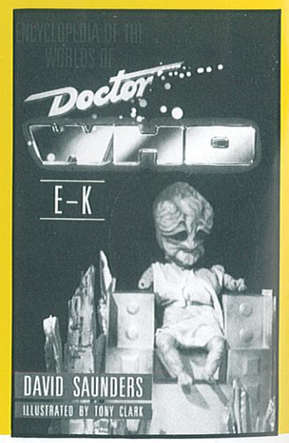


ENTERPRISES ANNOUNCES RECORD PROFITS UP 81%

BBC ENTERPRISES has increased its profits by 81% and is on schedule for hitting its target of £215 million turnover by 1993 as outlined for the company in 1987 by director general Michael Checkland.

In all BBC Enterprises' profits rose to £11.6 million and its turnover increased by 13% to £154 million during the 1988/9 financial year. One notable factor was a 36% increase in revenue from co-production deals which earned the BBC £20.5 million.

Enterprises re-invested £35 million back into radio and television production over the same period.

ARCHIVE POSSIBILITIES

BBC Enterprises' chief executive James Arnold Baker said of the record figures: "The contribution to the income of the BBC made by BBC Enterprises is increasing in importance as the broadcasting scene in Britain becomes more complex." He added that Enterprises is embarking on the development of new products to maintain the momentum achieved so far, with one of the possibilities mentioned being the selling of BBC archive material to the new media in Europe and the new UK satellite services.

Source: Broadcast

TARGET NEWS

SEASON 26 is currently being novelised by all its original TV authors.

Ian Briggs is working flat out to have **Curse of Fenric** finished by the end of July, and W.H.Allen are anticipating an early-1990 release for it.

PENECASATA

Publication of the missing Season 23 stories is boosted with confirmation of Philip Martin's **Mission to Magnus** definite for a late 1990 release. Furthermore Christopher H. Bidmead is now being approached with a view to novelising his own aborted original Season 23 contribution - **Penecasata**, titled as ever after a planet.

Negotiations to clear **The Ultimate Adventure** for publication are becoming ever more complex as the list of connected parties grows ever longer. As well as author Terrance Dicks, who is novelising the story anyway, the adaption also has to be cleared with Mark Furness, Terry Nation, Gerry Davis and the BBC!

Printed above is Alister Pearson's proposed design for the **Remembrance of the Daleks** novelisation due for publication next January.

NEXT ISSUE: Silver Nemesis book review

BRIEFLY...

Mark Furness is now considering the possibility of taking **The Ultimate Adventure** to New Zealand, where sheep outnumber the human populace five to one! Australia is still a strong contender for the end of the year, by which time Sylvester will be free from his TV commitments...

Meanwhile Colin Baker's dressing room was broken into while at Brighton and fans are asked to be on the lookout for his gold-coloured pocket watch which is of great sentimental value to him.

Keff McCulloch's rendition of the **Doctor Who** theme tune is now available as a 2½ minute duration BBC single.

Sophie Aldred has agreed to guest at the Honeycomb convention in Swindon this month, work pending...

Pyramids of Mars, Robots of Death and **Brain of Morbius** are to be released Stateside in September at $19.95 each.

The case for **Doctor Who** returning to Saturdays has surely never been stronger with the news that Bruce Forsyth is returning to the BBC to front a revamped version of The Generation Game. Nostalgia factor apart, it was this variety of scheduling together with Match of the Day et al that made the BBC such a dominant Saturday night force in the seventies...

FANTASY STOP PRESS

Eric Paice, the writer who contributed to many 60's and 70's fantasy series like **The Avengers**, died on July 6th.

Mervyn Haisman - co-creator of the Yeti on **Doctor Who** - has been drafted in by the Starwatch team to co-write the first two epsidoes.

The National Film Theatre have announced an impromptu celebratory week of 60's television commencing on August 12th. SF/fantasy series are represented throughout the week, including **Andromeda Breakthrough, Danger Man, Prisoner, Adam Adamant Lives!** and **Doctor Who**, the latter of which is listed under the children's section!

Doctor Who will be represented by 'Counterplot' (episode five of **The Daleks' Masterplan**), though it is hoped that the rumours circulating concerning a missing episode the BFI are supposed to have discovered (see last issue) will turn into reality at some point over the week ...

For further details about the screenings phone (01) 928 3232, or write to:

Membership Department,
N.F.T.,
South Bank,
Waterloo,
LONDON SE1 8XT.

Only members are allowed to attend screenings, although one day/weekly memberships are available. The nearest tube/BR station is Waterloo.

Dr Who, Ron Ron

ONE day you're winning the Golden Rose, the next you're stacking shelves with cat food.

Such are the ups and downs of show business.

Fresh from their triumph in Montreux, where they were voted the top comics in Europe, who would have thought that Hale and Pace would be trying to sort out the Frisk tuna chunks from the Whiskas beef and rabbit at a supermarket in Perivale, Middlesex?

Never expected to find you in here, I say.

"Mornin', sir. Will that be the handy size or the giant economy for little Tiddles?" they reply.

But they haven't decided to take a day job in case times get hard. Gareth Hale and Norman Pace are on location among the wire baskets doing a cameo role for next autumn's Doctor Who series.

The part calls for them to advise the Doctor which brand of food to feed his mechanical cat.

Cat-astrophe — Dr Who actor Sylvester McCoy (centre) gets feline food advice from Norman Pace (left) and Gareth Hale

Keeping cats alive rather than microwaving makes a change for them!

The notorious cat in the microwave sketch, part of their winning show in Montreux, brought a storm of protest from animal lovers.

It still amazes them that anything so obviously played for laughs could have produced such a violent reaction.

Today, padding around the shelves, they couldn't look more different from Ron and Ron, the hard-faced pair of night-club bouncers that first made their name.

Mind you, if Ron and Ron had been in Dr Who, there wouldn't have been a show.

The Daleks and the other baddies would have fled.

Now if they can get their hands on a tin of tropical mackerel for that bloody Doctor's cat, they'll be well away.

*ARTICLE BY COLIN WILLS FROM 'THE SUNDAY MIRROR' DATED JUNE 25th

D.W.A.S. MUST TAKE ACTION TO STOP THE ROT NOW!

Richard Thomas, Cheshire (23-6-89)
Well, you have done it again - DWB#67 is yet another improvement over the last issue.

The cover was stunning and it was nice to see Colin Baker and Jon Pertwee together. I wonder what kind of team they would have made in another two Doctors tale ? I am sure the mix of the third and sixth Doctors would have been very interesting. I'm delighted Colin has been given the chance to play the Doctor again as his was one of my favourites, and I'm sure - given the right circumstances - could have developed into one of the most popular of the majority of fans rather than just the minority who will admit to liking his Doctor.

There was certainly a lot to make you think in #67. I was very pleased to see the letter from CT editor Brian Robb because at least we now know DWAS still **exists!** One sad fact about the series at the moment is that its so-called official fan club is being run in an uncaring and unprofessional manner towards the fans. At a time when **Doctor Who** is just about back on its feet again the fan club is on its last legs and personally I feel someone should stand up to the DWAS exec and make them **listen** to their members. Standards have slipped, and if **DWB** can publish on time every month and increase its already high standard as well, then why the hell can the DWAS not even publish a half-decent rag every month and on time ? The DWAS must decide what service they are willing to offer the member for £9 a year. They must either take action to stop the rot **now** or I am afraid the society will not be "dissolved" as Craig Hinton mentioned in 'this month's' CT (which was actually the **May** edition) - it will **collapse** through the loss of hundreds of their members who are dissatisfied with one excuse after another every month.

I was also fascinated by the Starwatch project interview with Chris Leach. I hope it gets further than most ideas as it comes across, on paper, as one of the most interesting concepts of the 80's. This project would prove to the public, once again, how good SF can be if handled in a mature way. The actual concept is good as it mirrors what is actually happening in the world at the moment and, in some ways, reflects the underlying theme of all Pertwee **Who** adventures during the 70's. I hope that projects like Starwatch will in some way help the green problem our planet faces at the moment, and by bringing people's attention to some of the dangers Starwatch may in fact help to save it!

I must say I was not surprised by your reports about the sales of **The Daleks** video as I have not been able to buy an off-the-shelf copy anywhere so far and have had to order it to secure a copy. I was sorry to hear the BBC have not kept to their promise of no edits this time round. I hope that by the next releases the scissors will be well and truly locked away so that no cuts will be made. After all, if the episodes were of a standard for transmission in the first place, why do they need editing now ?

The right to reply this issue really made me rethink my thoughts on Season 25. I am sure all this examination of past seasons is not really a healthy thing as it gives us the chance to find faults and forget our initial impressions of the stories as transmitted. I do not believe in the rose-tinted glasses concept that JNT loves so much, but I do feel that the use of video recorders by fans has made fandom much more critical over the last ten years and maybe we are all becoming just a little too critical of stories we might once have liked. I do feel, though, that having a video has enabled me to watch many past stories and Season 25 does appear to have been over-rated compared with previous seasons. When I look back on it I still find it entertaining and **fun** to watch, but I agree with Nick Cooper that the series' history is being torn apart and a new one created out of thin air. There is nothing wrong with new information coming out in stories about the Doctor's past, but it should fit in with and not contradict what has gone before. This was clearly not the case with Season 25, simply because JNT and Cartmel seem to think the new history fits the **feel** of the show better. The Doctor is **not** more mysterious now, but the show is much more confused and harder to follow, especially for the general public, which can only be bad in the long run.

Highlight of the issue for me was the review of Colin's performance in the play and the interview with David Banks. On the Saturday evening of the play in Manchester - when most of the cast had left to go home for the rest of the weekend - David signed autographs out side the theatre (on his car!) for over **40** minutes! I would like to say how nice it was to meet a **true** star of **Doctor Who.** Even though he wanted to get home after a hard week's work he was only too pleased to sign away until **all** the fans had an autograph. It was great to meet such a nice guy who is also a **friend** to his fans!

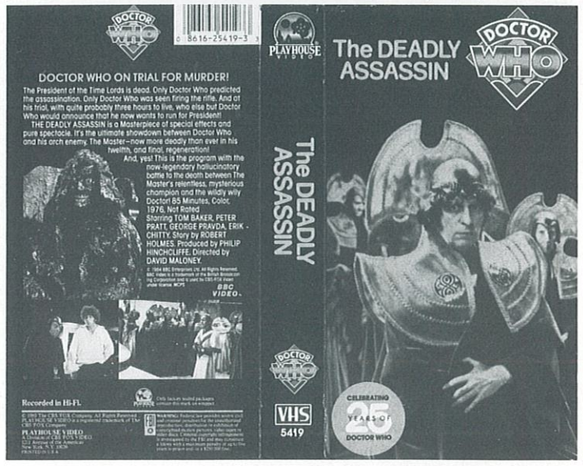
My last word must go to Alister Pearson's cover for **The Mutation of Time.** "Ineffectually simplistic"? How can James Howarth say that ? This is one of the best covers ever - if only I could get a poster of this artwork! I for one hope Alister gets any future Dalek covers, and why not some BBC videos as well!

Stephen Wheeler, West Midlands (6-6-89)
I feel you've hit the new tele-fantasy element right on target. I'm sure most readers - as your readers poll showed - take a general interest in science fiction-related programmes including the **Avengers**-type of action/adventure show. But **please** leave such programmes as **Dark Angel** out or we may soon end up with articles on Emmerdale Farm and Neighbours!

Also in your readers poll (DWB#65) I was surprised to find **The Smugglers** voted favourite book cover. I've found most of Mr.Pearson's covers rather bland with Hartnell's mug stuck on every one, though saying that **The Chase** cover is excellent while most seem to find it a mess. That surely must be reserved for **Mission to the Unknown!** Any chance, **please,** of W.H.Allen allowing Patrick Troughton's face to appear on **The Space Pirates** cover when it is released early next year ? He's the only Doctor whose face is not on a book cover now that the far superior original **Web of Fear** cover has been replaced. (I know the sixth Doctor isn't featured on any, but look on **Androzani**'s and you'll see Colin appearing out of the mist!).

Robert Jenner, Berkshire (1-7-89)
Keep up the good work with the 'zine! I especially like the video and book covers that you print. How about trying to get hold of and publishing **The Deadly Assassin** US video cover ? I think Alister Pearson's **The Chase** and **The Daleks' Masterplan** (one and two) covers are some of the best around and the new cover sketches (DWB#67) of **Silver Nemesis, Greatest Show** and **The Happiness Patrol** look even better!

ED: As requested, printed below is the full jacket for the US **Deadly Assassin** *release. As you can see it is marketed slightly differently to its UK counterparts, perhaps going overboard - in our terms anyway - with commercial hype. "Doctor Who"? As Jeremy stated in his article in DWB#66, the jackets are nothing more than crude* **cardboard** *sleeves - something I hope* **never** *occurs here. Indeed my copy has already started wearing away and the colour is fading fast! I'd sooner pay one pound extra for the plush plastic cases!*


DOCTOR WHO ON TRIAL FOR MURDER!
The President of the Time Lords is dead. Only Doctor Who predicted the assassination. Only Doctor Who was seen firing the rifle. And at his trial, with quite probably three hours to live, who else but Doctor Who would announce that he now wants to run for President
THE DEADLY ASSASSIN is a Masterpiece of special effects and pure spectacle. It's the ultimate showdown between Doctor Who and his arch enemy, The Master–now more deadly than ever in his Twelfth, and final, regeneration!
And, yes, this is the program with the now-legendary hallucinatory battle to the death between The Master's relentless, mysterious champion and the wildly wily Doctor! 85 Minutes, Color, 1976, Not Rated
Starring TOM BAKER, PETER PRATT, GEORGE PRAVDA, ERIK CHITTY. Story by ROBERT HOLMES. Produced by PHILIP HINCHCLIFFE. Directed by DAVID MALONEY
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Recorded in Hi-Fi.
PLAYHOUSE VIDEO
The DEADLY ASSASSIN
VHS
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CELEBRATING 25 YEARS OF DOCTOR WHO

WHO's INSANE ?

Daniel O'Mahony, Hants (1-7-89)
(Re: Nick Cooper's Right to Reply in DWB#67). Interesting. Very interesting. If the Doctor were insane (which, with apologies to Nick, I don't believe for one moment) then his behaviour is explained. What is not explained are the innumerable **self-contained** errors that have occurred throughout Seasons 24 and 25 themselves. Why, for example, do the inhabitants of London 1963 take lunch at 7pm ?

According to the article there are two possibilities. The Doctor is mad, or the Doctor is a superhuman 'god'. That is taking the Doctor's behaviour into account. Taking everything into account, on the other hand, gives us a further, third option.

Nick Cooper himself states that the attitude underlying Andrew Cartmel's thinking seems to be "So much for the first 23 years", and that is **exactly** the point. The logic of the 23 seasons preceeding the two latest 'examples' clashes with Seasons 24 and 25. Take, for instance, the case of Glitz. In **Dragonfire** he intends to return Ace to Earth in the Nosferatu, which points to the fact that the story is set in the 1980s. In Season 23, Glitz' time is pointed out in **The Mysterious Planet** as being millions of years into the future and time travel is one of the secrets of the Time Lords. Point: The Glitz we meet in **Dragonfire** is not the same Glitz we met in **The Mysterious Planet.** It is not the Doctor who is insane - it is the entire **universe!**

Let us suppose that the Doctor has entered a totally different parallel universe, a universe where the laws of logic, physics and reason are wildly different from our own. A universe where a bunch of neo-fascists can get past customs with the weaponry required to start a small war; where it is sunny in November; where the Julian Calendar no longer has any meaning; where security guards tend to let possible terrorists go wandering off with no prior warning - a universe in which the only logic is, that there **isn't** any logic ? A universe where people's behaviour can be altered at will ?

Why not ?

Colin Reader, Chester (26-6-89)
Firstly belated congratulations on the new format. I hated the idea at first, but now find I'm anxiously hovering around Brighton's Forbidden Planet come the middle of each month, while in the whole of 1988 I had bought only two or three issues!

Regarding Nick Cooper's Right of Reply, having felt quite upbeat after reading Craig Hinton's overview in DWB#65, this brought me down to Earth considerably, since it is a precise reflection of my own uncollected, subconscious (repressed?) views during the actual screening of Season 25.

STOP KNOCKING DWAS!

S.M.Hearn, DWAS L.G.Bulletin Editor
I am writing because I find myself in the somewhat curious position of wishing to defend the DWAS (or at least the section I represent) from the allegations made on the pages of DWB.

Just what are you, and other critical fans, trying to achieve with comments like "Keep those DWAS horror stories coming!"? Now, I have little respect for certain members of the DWAS exec. and I firmly believe the society could be much better run. Together with many of the estimated 1,400 DWAS local group members in the UK, I am also not happy about the fact that the network has no executive representation. However, my enthusiasm for the society and my hope that it will continue, whoever runs it, goes beyond differences I might have with certain individuals. I merely ask that those fans who constantly criticise the society ask themselves if they would prefer no society at all. Like it or not, the DWAS is the only society with BBC recognition (the IDWAS, with which I'm involved in organising and I believe can co-exist with and not rival DWAS, recently failed to secure this) so it is bound to be the most successful. As it looks as though DWAS is here for better or worse fans should concentrate on improving the lot of the few volunteers who run the organisation rather than constantly criticising it.

Geraint Williams, S.Wales (28-6-89)
I'm interested to see what's happening with DWAS. I was a member for two years until this year when I was assured that my renewal form would arrive with my penultimate issue of CT. As I never received it I didn't bother to re-join. No wonder membership is falling.

STILL JNT's SUPPORTER's CLUB

Michael Seely, Norfolk (8-6-89
So, Marvel is celebrating its 150th issue with the most incredible issue I have ever seen. And no, that is not a compliment.

It was the survey results that had me laughing out loud. Considering that most of its readers would have only seen JNT and maybe Williams stories, it is hardly surprising therefore that most would vote Seasons 25, 21 and 18 among the all-time favourites. You would hardly expect a ten-year-old to vote for Seasons 1, 5...

But JNT as favourite producer ? Who are they trying to fool ? When their corrspondent pointed to **Logopolis, Caves of Androzani** and **Remembrance of the Daleks** as slick productions, I pointed to **Meglos, Time-Flight, Warriors of the Deep, The Twin Dilemma, Time-Lash, The Mysterious Planet...**not to mention Season 24! Old hat I realise, and yes, I realise it is now fashionable to love JNT these days (I shudder at the merest thought), but I do feel that DWM is pulling out the stops in criticising nostalgia fans such as myself.

I suppose when they suggested **Tomb of the Cybermen** might not be the classic everyone who remembers it says it is, do they really mean it was not 'glossy' ? If it turned up today, then like **The Ice Warriors** the **drama** would shine through any dud effects.

Their comment in #149 that "With the return of the Brigadier and the Master (the show) continues from strength to strength"! Ha! They said that about Season **20!** Then they say that Earthbound stories "will certainly add more gloss to the season"!

Ah well, it seems DWM is still JNT's mouthpiece come supporter's club. Thank goodness for Barry Newbery's photographs and the fact file.

QUALITY US TV...IF YOU LOOK!

Sean Pickett, USA (18-6-89)
I am writing to object to a comment made by Terrance Dicks in part 2 of your interview with him (DWB#66). He commented that "Television (in the UK) is going to get like America: 25 channels and crap on all of them...". I further object to your taking his quote and printing it in large, bold capital letters.

Terrance's general statement is **not** true and your highlighting it only serves to reinforce a false image of America television. You just have to turn to any PBS station and you will see series and specials like Vietnam: A Television History, The Thin Blue Line and Testament (both made with the support of the PBS stations), Timeline, Degrassi Junior High and The American Experience, which are only a few of the excellent series and specials seen on PBS.

Even the three networks - NBC, ABC and CBS - have broadcast quality series such as The Cosby Show, Hill Street Blues, Lou Grant, Cagney and Lacey, St.Elsewhere, Cheers, Roots, All in the Family, as well as many others.

So **please,** stop giving the impression that British television is the last bastion of quality series. Yes, there is much on US television that is mindless crap, but there is also quality television available **if** you look for it.

PERTWEE, WITH ADDITIVES

Maxwell Rowan, Falkirk (15-6-89)
At last, a long overdue feature on **Who** videos. It was interesting to read that releasing the Pertwee stories would be difficult. True, a lot of them are a mish-mash of different black and white/colour episodes, line formats, film and video masters, but I'm sure there must be equipment around that can 'clean up' these episodes. With the new computer and digital techniques improving all the time it may not be too long before it's possible for TV images to be digitally 'cleaned' and sharpened improving the quality quite considerably. On a recent edition of Tomorrow's World there was a machine that could improve blurred photographs to an astonishing degree, and if the technique could be applied to video images the results could be remarkable. I feel, in the next 5-10 years the BBC could be in a position to release quality copies of **Terror of the Autons** and **The Daemons,** or even **broadcast** them!

As for the black and white Pertwee episodes, they could easily be colourised, a technique that has been used for black and white films now available on video. Although the technique is still in its infancy and in some cases the coloured TV images lack texture and depth, I am certain that in the not-too-distant future the technique will be improved until you won't be able to tell the difference between actual colour film and colourised film. So the chances of **The Silurians** and **The Mind of Evil** etc. being released aren't too bleak. Obviously the price will be increased because of the work needed to improve these episodes but I'm sure most **Who** fans will be prepared to buy the videos. Take note, BBC Video!

Stuart Pester, Berks (20-6-89)
When Julian Knott reviewed the latest **Doctor Who** video releases he failed to pick up on one point; the cuts that were made to **The Time Warrior** and **The Ark in Space.**

If you look back at DWB#63 which shows the cover for the Australian **Ark in Space** video, it states the running time as 94 minutes, while the UK version is only >

90 minutes. Likewise, as shown in DWB#65 the Australian **The Time Warrior** runs for 91 minutes as opposed to 90 minutes for the UK version.
Q: Which bits were cut out ?

Jeremy Barker, Worcester (18-6-89)
I was interested to read Jeremy Bentham's review of **Doctor Who** videos (DWB#66) and his comments on the cuts that have been made. Perhaps if you succeed in getting an interview with BBC Video you could ask them to explain the strange cuts that cannot be justified by 'censorship' (and therefore not at all). For example, **Pyramids of Mars** does not contain the scene in which Tom Baker checks a door for booby traps with a metal probe which I ironically only discovered to be the case on seeing this very scene in Did You See..?' a couple of years ago; **The Five Doctors** lost part of the punting scene - disappointing as Tom Baker already appeared very little; and now it appears that **Ark in Space** has lost the few seconds in which Noah begs Vira to kill him, but reverts to the Wirrn's control and tries to attack her.

I hope you will also be able to determine BBC Video's position on 6 part stories. If longer stories are eliminated, the upper half of your video survey results become largely irrelevant with the loss of classics like **The Sea Devils, Green Death, Planet of the Spiders, Genesis of the Daleks** and **Seeds of Doom.**
ED: A copy of the survey results were sent to BBC Video together with a request for an interview. We're still awaiting their reply...

Dr.David Carlile, West Midlands (13-6-89)
DWB is really going from strength to strength; I think your decision to widen the format was an excellent idea. Seeing issue 66 and 67's covers and the quality of the production inside, it was difficult to believe that this was the same magazine I discovered in a tiny London shop back in 1984.

At last, things are looking up for **Who** fans. I don't mean next season (it sounds promising, but let's wait and see), but the release of three videos, one of them a monochrome classic. I have always thought that the failure of **The Seeds of Death** was nothing to do with it being in black and white, but the result of BBC Enterprises not actually **telling** anyone about it! Sure, if you knew it existed (from reading **DWB**, for example) you could get a copy. Otherwise, if you were outside London you would probably never hear about it. This time though the tapes were actually **pushed** in the Radio Times. When I trotted off to one of the Birmingham HMV stores on the day the tapes were released, **The Time Warrior** had sold out and I got the last copy of **The Daleks**; the sales assistant said that these tapes were selling better than anything else they'd had in recently. It took a bit of hunting to find a copy of **Time Warrior** and the shop I eventually did find it in was also moving them quickly and only two of its copies of **The Daleks** were left!

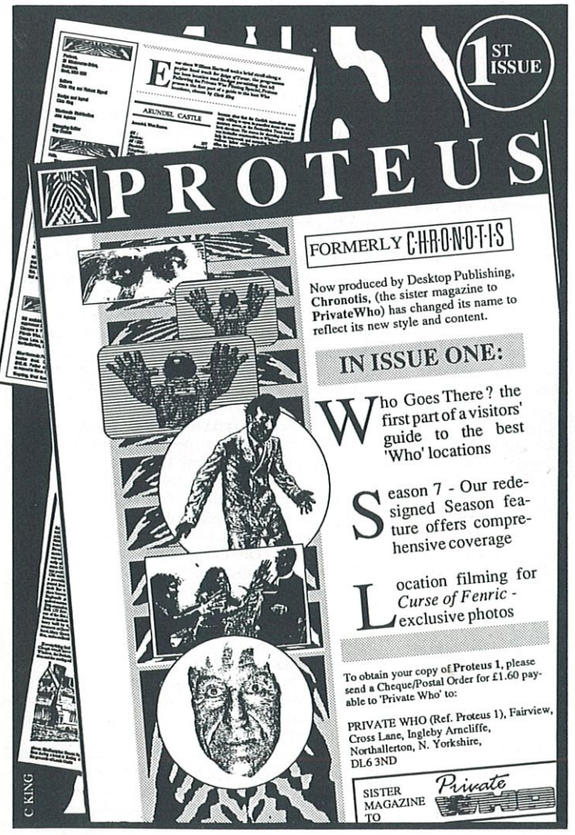
KEEP IT UP!

Miles Northcott, South Devon (17-6-89)
I'd heard good things about DWB and had sampled the quality of the 'zine itself, but it came as a surprise when my first-subscribed issue arrived on June 1st (it was the **June** issue - take note DWM/CT). As if that wasn't impressive enough, the three BBC videos I ordered at the same time came through less than a week later and only two days after the release date.
Keep it up!

Paul Clifford, Kent (27-5-89)
When I sent the 1988 readers poll form in I reserved judgement on the new look saying that it was too early to form an opinion (well, it **would** be unfair to judge something on one issue). I must confess now, though, that despite some initial doubts I think **DWB** is better than ever. It still has the best news coverage of **Doctor Who,** and the articles on other SF/fantasy shows are also fascinating (this in spite of the fact that there haven't been many genre shows I've been interested in). Ian McLachlan recently wrote that he didn't know how you found the time to produce **DWB** and I quite agree. The amount of text in each issue, not to mention the Specials, is mind-boggling. All I can say is that your hard work is much-appreciated.

OPTIMISTIC THOUGHT FOR SEASON 26...

Andrew Leacy, Co.Cork (5-5-89)
If Season 26 is screened opposite Coronation Street again the fact that viewers now have a second opportunity to see the latter in its Sunday omnibus edition should at least increase the audience for **Doctor Who** to some extent.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THE ONLY FANZINE WHICH TAKES MORE TIME OVER ITS ADVERT THAN THE MAG IT'S ACTUALLY SELLING

SEASON 26 – A speculative look into the future of Professor X

SEASON 26 of 'Doctor Who' is just a couple of months away, and in the run-up to what sounds like being the most mysterious and dramatic set of stories in many years, Andrew Hale sets out to whet our appetites, without letting any cats out of the bag...

I DON'T KNOW IF YOU'VE NOTICED, but there seems to be a renewed feeling of optimism when fans talk about 'Doctor Who' these days.

The complete anti-climax that was **Trial of a Time Lord** and the Hancock's half-hour-style Twenty-fourth Season have been, if not totally forgotten, at least put to the back of the mind.

The anniversary Tenty-fifth Season **was** an improvement - the writers **knew** which Doctor they were scripting for; the 'guest stars' seemed, at long last, to be taking their involvement with the programme (don't you just hate the term 'show'?) more seriously; Violet Elizabeth had mercifully gone back to Never-never Land; Cartmel was dropping red herrings and hints about the origins of everybody's favourite Time Lord (?!?!) like Agatha Christie on acid; and Thunderbird III was nowhere to be seen (which was a pity, really).

It does not seem to have been lost on the production team that the most popular element of the last season was the return, in however limited a fashion, of a sense of mystery and menace, and the tone of Season 26 seems to reflect this.

On a purely visual note we have the much talked about 'new look' outfit for the Doctor. The days in which he changed his clothes as often as...well, the rest of us, are long gone, and under John Nathan-Turner the tone and form of his clothes have taken on a new significance: reflecting in an almost stereotyped manner the fact that the Doctor is an eccentric, an iconoclast and an outsider.

I well remember that when quizzed about Tom Baker's new look for Season 18, JNT said that part of the reason for the change was to give the Doctor a more sombre look; to have him blend into the background much more than he had done in the past. The same thinking seems to apply to this latest change. The more pugnacious traveller we encountered last season did not seem to fit easily into the far too light and all too obviously designed outfit which he sported. This more sombre version (see front cover) is not only less obviously eccentric but also harkens back to the idea of the Doctor blending with the shadows in order to make his intervention less manifest. I just wish they'd get rid of that silly tank-top...

Whilst we're on the subject of the Doctor, how will Andrew Cartmel et al build upon the new elements of wonder and mystery at the Doctor's origins which they (re)introduced last year ? It would seem that they are to take their ideas much further. The Doctor has been described at various times in his histories as a kind of intergalactic cross between Merlin, Sherlock Holmes and David Bellamy. The coming season could well see elements of this description being taken literally!

We know the Valeyard will exist somewhere between the Doctor's penultimate and final incarnations, but might we learn something of the nature of these later identities this season..?

For me, the only redeeming feature of Season 24 was Ian Briggs' **Dragonfire.** However, I have to admit that I found the explanation of Ace's origins to be rather unconvincing. Perhaps this season will see that rectified. We may well discover the **real** reason why she left Iceworld to travel with the Doctor, and also find out something about her true parentage: if she **was** born in 1971, just how old would her mother and father have been in 1943 ??!

Lady Peinforte was a mysterious and malevolent foe whose involvement with the Doctor was never fully explained in Season 25. Indeed, the whole of **Silver Nemesis** left (too) many unanswered questions; this season could well see **many** of the loose ends tied up. For example, did black **really** win the chess game ?...

The return of yet more familar elements from the programme's past is something not to be overlooked. This year we have the return of two old favourites, but under the hand of the latest script editor how will they fare ?

For the Brigadier's part, we finally have the revelation of his private life which was hinted at back in 1974 (**Planet of the Spiders**). The inclusion of Doris into **Battlefield** is rather more than "a nice touch". It is indicative of an attitude of care with regard to the most stalwart of **Doctor Who** semi-regulars. The silliness of teaching 'A' level mathematics at a public school has been abandoned and a far more likely scenario has been given: that of an old man marrying and settling down with the sweetheart of his younger days - I wonder if he still has her watch...

As for the Master, well, he has fared rather badly in recent years, spending his time in petty slanging matches with the Rani or running scared from the Valeyard's deadly exploding feathers! This season could well see a transformation - possibly **literally**!

Like the Doctor , we see his arch-nemesis sporting a new wardrobe with something of an oriental look about it. As for Anthony Ainley's interpretation of the rôle, this has come in for criticism in some quarters for being too over the top and operatic in style. However, an actor has to obey the commands of his director and if excessiveness is what a director demands then it is what the actor must give. But , with the capable Alan Wareing controlling Ainley's episodes this season, I feel we will see a much more restrained Master at work - although I suspect he will be rather cattier than usual...

This year's guest stars are an interesting bunch. Last year we saw a movement away from using light-entertainment people towards employing actors more used to dramatic rôles such as T.P.McKenna and Sheila Hancock. This is not to say that LE people cannot turn in a cracking dramatic performance - witness Jesicca Martin's Mags - however I suspect that many of the more comedic people who come to **Doctor Who** adopt a similar attitude as Richard Briers (ie: 'Doing it for a laugh'), and this is reflected in their performance.

How refreshing, then, to see people of the calibre of Jean Marsh, James Ellis and Sylvia Simms being attracted to the show. Of course, we still have contentious casting, such as everyone's favourite game show host! However, sources within the BBC say that Parsons' Parson is anything **but** comedic... As for Hale and Pace, well, I shall have to reserve my judgement...

NEXT ISSUE: Complete Armchair Guide to the new season...

Cover photo depicts (left to right) Christopher Bowen as Mordred, Jean Marsh as Morgaine, Sylvester McCoy as the Doctor, Nicholas Courtney as Brigadier Lethbridge-Stewart, Sophie Aldred as Ace and Noel Collins as Rowlinson aboard Bessie in **Battlefield.**
Photo(c)Today

DOCTOR WHO 25th ANNIVERSARY

COMMENTARY AND RESULTS COMPILED BY PETER LINFORD

SITTING DOWN to do this analysis immediately after completing the London to Brighton Bike Ride is probably not the best idea in the world, especially with it being Monday tomorrow, but time is running short (or so the editor keeps reminding me!). If, therefore, there is a certain intolerance or irritability noticeable in this review, it is requested that this be forgiven...

The last survey took place in the uncertain times of late 1986 (results of which were published in DWB#s 46 & 47) - before the advent of Sylvester McCoy and just after Colin Baker's brief tenure - and in the midst of gloom and despondency. This survey follows a much-improved season of **Doctor Who** and most people seem to be in optimistic mood for the forthcoming year. This may account for the increased number of poll returns - 376 in all which is **still** indicative of the age-old fan disease 'DWapathy' - but it probably does not account for the **extraordinary** choices that some people make. In my opinion there appears to be a certain 'bandwagonism' among fandom in that judgements seem to be made in the light of what happens to be vogue at the time. Fashion in effect puts quality out of a job.

Still, here are the results, with which you are asked to suffer my observations. As this is the first McCoy poll, we shall do them in reverse Doctor order this time so that he comes first:

BEST McCOYs: No. of voters = 376

			P	V	F	S
1	(-)	REMEMBRANCE OF THE DALEKS	1848	352	250	25
2	(-)	Greatest Show in the Galaxy	1444	270	71	25
3	(-)	Silver Nemesis	1229	311	21	25
4	(-)	Dragonfire	888	289	2	24
5	(-)	The Happiness Patrol	550	221	7	25
6	(-)	Delta and the Bannermen	437	187	2	24
7	(-)	Paradise Towers	414	158	6	24
8	(-)	Time and the Rani	232	117	-	24

No surprises here, though perhaps a great disappointment to those who prefer depth and imagination to something which is basically lots of whizzes and bangs. Ah well...hopefully in years to come **Greatest Show** will replace **Remembrance,** just as **Caves of Androzani** went on to replace **Resurrection** after the hoo-ha over Season 21 had settled down. And (though less likely) **Silver Nemesis** - which, in fact, gained significantly more votes than **Greatest Show** - will drop into infinity, turfed out by that splendid piece of satire from Graeme Curry. Nice to see **Time and the Rani** getting clobbered, though.

BEST BAKER(c)s: No. of voters = 374

			P	V	F	S
1	(=)	REVELATION OF THE DALEKS	1812	346	209	22
2	(3)	Vengeance on Varos	1014	270	36	22
3	(4)	The Two Doctors	919	255	36	22
4	(2)	Mindwarp	878	247	25	23
5	(=)	Attack of the Cybermen	824	244	23	22
6	(=)	The Ultimate Foe	683	211	16	23
7	(=)	Mark of the Rani	438	168	6	22
8	(=)	Terror of the Vervoids	344	127	8	23
9	(=)	The Mysterious Planet	204	81	3	23
10	(=)	Timelash	100	41	1	22
11	(=)	The Twin Dilemma	58	25	3	21
		(Slipback	3	2	-	)

Some changes in Colin's line-up, though the top story perhaps predictably stays the same. **Mindwarp** drops from 2nd to 4th (which disappointed the editor somewhat) and **Vengeance** moves up a place, as does **The Two Doctors.** Other positions are cemented. Only two weirdos voted for **Slipback** (the reviewer among them!). Quite a lot of people were unable to vote for six Colin Baker stories, and the gentleman who reviewed his first season in DWB's A Voyage Through 25 Years... went to the trouble of writing "VOMIT" in each of the six spaces.

BEST DAVISONs: No. of voters = 373

			P	V	F	S
1	(=)	THE CAVES OF ANDROZANI	1619	315	194	21
2	(=)	Earthshock	1404	323	69	19
3	(=)	Resurrection of the Daleks	822	226	25	21
4	(=)	The Five Doctors	502	161	11	20
5	(=)	The Visitation	414	149	7	19
6	(9)	Castrovalva	393	121	14	19
7	(=)	Frontios	393	139	3	21
8	(10)	Kinda	378	113	12	19
9	(6)	Enlightenment	353	118	4	20
10	(8)	Mawdryn Undead	351	133	8	20
11	(12)	Black Orchid	302	106	10	21
12	(11)	Snakedance	230	79	2	20
13	(=)	The Awakening	180	65	2	21
14	(=)	Planet of Fire	136	54	2	21
15	(=)	Terminus	88	32	2	20
16	(=)	Arc of Infinity	49	20	-	20
17	(18)	Warriors of the Deep	27	13	-	21
18	(17)	The King's Demons	22	11	-	20
19	(=)	Four to Doomsday	19	4	3	19
20	(=)	Time-Flight	11	4	-	19

A static top five, with **Enlightenment** plummeting from sixth to ninth position - an occurrence that for me defies explanation (unless anyone out there can offer a reasonable suggestion ?). **Mawdryn Undead** likewise suffers (but quite right too!) and other changes are minor. **Four to Doomsday** is yet again done savage injustice while the splendid **Caves of Androzani,** of course, again takes the crown (though will it top the all-time classics category next issue ?) although Eric Saward's vacuous rip-off strangely polled more votes.

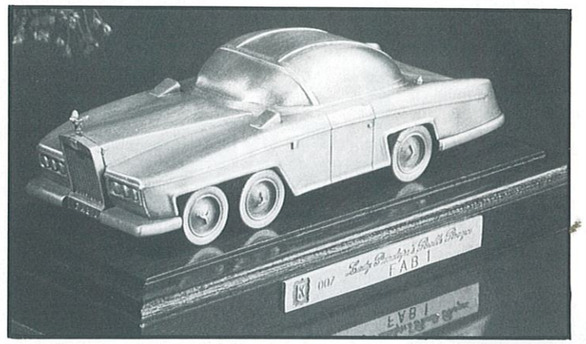
BEST BAKER(T)s: No. of voters = 327

			P	V	F	S
1	(2)	THE TALONS OF WENG CHIANG	1083	241	85	14
2	(3)	Genesis of the Daleks	922	219	57	12
3	(1)	Pyramids of Mars	775	199	41	13
4	(=)	The Deadly Assassin	550	155	26	14
5	(=)	The Robots of Death	501	150	16	14
6	(8)	The Seeds of Doom	436	130	21	13
7	(=)	The Ark in Space	435	119	18	12
8	(6)	Logopolis	349	112	12	18
9	(=)	The City of Death	249	89	7	17
10	(11)	Terror of the Zygons	244	78	6	12
11	(16)	The Horror of Fang Rock	122	36	4	15
12	(10)	The Keeper of Traken	121	46	1	18
13	(=)	The Brain of Morbius	112	43	2	13
14	(=)	Warriors' Gate	106	34	3	18
15	(12)	Planet of Evil	102	35	3	13
16	(15)	Masque of Mandragora	96	36	3	14
17	(22)	Revenge of the Cybermen	53	16	3	12
18	(33)	The Android Invasion	50	14	1	13
19	(21)	The Leisure Hive	46	15	2	18
20	(29)	State of Decay	46	16	1	18
21	(27)	Image of the Fendahl	46	19	-	15
22	(23)	The Sunmakers	44	18	1	15
23	(28)	Destiny of the Daleks	43	13	2	17
24	(18)	Full Circle	34	15	1	18
25	(19)	The Invasion of Time	34	15	-	15
26	(24)	The Pirate PLanet	34	10	-	16
27	(25)	The Hand of Fear	33	15	-	14
28	(20)	Robot	31	12	-	12
29	(17)	The Stones of Blood	29	11	-	16
30	(26)	The Ribos Operation	24	9	2	16
31	(=)	The Sontaran Experiment	19	8	-	12
32	(34)	The Face of Evil	16	7	-	14
33	(38)	The Invisible Enemy	15	3	2	15
34	(30)	The Androids of Tara	15	5	-	16
35	(36)	Nightmare of Eden	8	4	-	17
36	(35)	Creature from the Pit	6	3	-	17
37	(-)	The Power of Kroll	3	2	-	16

UNPLACED: Underworld, Armageddon Factor, Horns of Nimon, Meglos

Well, well, well, what have we here ? A cabinet reshuffle of sorts. The previously unchallenged leader falls to a punishing attack from **Talons,** and the first person who presumes to tell us why will be kicked onto the back benches. The **Zygons** video, on the other hand, hasn't benefitted that story's popularity - probably because everyone comes away from it laughing their heads off at its supposed dénouement. The fall of **Pyramids** may be due to the fact that quality copies have been available now for so long that people are starting to tire of it. Indeed when, in the video room at PanoptiCon IX, an episode of **Pyramids** came on, many people actually groaned and walked out! **Robots of Death** maintains its baffling popularity (when are people going to realise that this story is really a load of codswallop ?). Still, at least **Seeds of Doom** is finally achieving its leader-board recognition for >

THUNDERBIRDS CELEBRATES 25 YEARS IN FAB STYLE



TO CELEBRATE 25 years of 'Thunderbirds', a fine English pewter model of Lady Penelope's futuristic Rolls Royce - FAB 1 - has been launched by a Staffordshire firm.

The solid-cast model (no interior detail or moving parts) is a workman-like reproduction of the original and with a satin finish is mounted on a mahogany base measuring seven inches. Each model has a numbered plate attached to its base and comes with a corresponding numbered certificate of authenticity signed by Gerry Anderson himself, who is said to be quite keen on the venture having tried to launch something similar a few years ago.

BONUS

The whole thing comes in an attractive box and costs £51.70 including postage. As a special bonus to Fanderson members, Gerry Anderson will personally dedicate each certificate if their membership number is sent with the order.

Further details can be obtained by sending an SAE to:

The Kingsbury Collection,
Dept FO71,
86 Meadow View,
Rolleston on Dove,
Staffordshire DE13 9AN.

HENSON ANNOUNCES FOLLOW-UP TO 'THE STORYTELLER'

JIM HENSON PRODUCTIONS have announced they are to start pre-production of a new series of eight half-hour television dramas in a sequel to the Emmy and British Academy winning series 'The Storyteller'.

Based on the stories of the great heroes of Ancient Greece, **The Greek Myths** will be shot on film and post-produced using the visually rich video techniques pioneered on **The Storyteller.**

New mythological creatures will be brought to life by Jim Henson's Creature Shop (who were originally to have supplied nearly 200 different creatures for the now cancelled **Doctor Who** movie), and the tales are of Hercules and his labours, Theseus and the Minotaur, the Medusa, the Cyclops, Daedalus and Icarus, Cyclops, Daedalus and Icarus, and Jason and the Argonauts.

NARRATOR

Like **The Storyteller, The Greek Myths** will have a narrator - a rogue whose shelter is the ruined labyrinth of Knossos. His only companion is a dog...with three heads.

Anthony Minghella, writer of all nine episodes of **The Storyteller,** is script supervisor and Duncan Kenworthy is producer for the series.

Scripts are written by Nigel Williams and William Humble, and Professor Alan Griffiths is historical consultant.

The Greek Myths are scheduled to film in London beginning October 1989.

Peter Pritt

This September will see the launch of Dave Rogers' book The Complete **The Avengers** in the United States. Published by St.Martin's Press, it is the same as its British counterpart with certain spellings changed to suit the American taste.

MONTY PYTHON MEETS BEETLEJUICE

A NEW SERIES starring Monty Python's Flying Circus regular, Eric Idle, has just started screening in the United States.

Titled Nearly Departed, the 25-minute sitcom stars Idle and Caroline McWilliams as Grant and Clare Pritchard, a happily married couple who are experiencing life to the full...when their mortal existance is brought to a prematurely tragic end when a boulder falls on their car.

Preferring to stay on Earth, rather than passing onto the other side, the spirits of the Pritchards return to their matrimonial home, only to have it invaded by a pair of new mortal tennants.

Played by Stuart Hankin and Wendy Schaal, the couple are oblivious to the Pritchards who now haunt them. Claire rather likes the newcomers but Grant wants them out, and it is his attempts to rid his home of its new occupants that lead to hilarious consequences.

The series is proving to be a very funny and popular show, even though the whole series concept bears close similarities with the film **Beetlejuice,** which is currently being adapted into a children's animated series.

NEW SERIES FOR 'AVENGERS' PRODUCER

BRIAN CLEMENS, producer of **The Avengers** and **The New Avengers,** is the man behind a new series called Blue Blood, which should première in the US and the UK in September.

The series, which is a German co-production, was made in this country and features the adventures of an aristocratic lord who is forced to seek employment as a private detective/secret agent in order to maintain his family estate after being forced to pay crippling death duties.

Whilst trying to preserve aristocratic appearances while living from hand to mouth, he becomes involved in high adventure and political intrigue.

The series is a cross between **The Persuaders** and **The Saint** and should prove to be a breath of fresh air in the autumn TV schedules.

Kevin Gloy

HORIZON ADDRESS

BLAKE's 7 fans wishing to join the largest-established fan network should write to: Ms.J.Christuski, 461 Park West, Edgware Rd., London W2 2QZ enclosing the proverbial SAE.

DOMINIC HIDE IN PRINT

THE RECENTLY PUBLISHED collection of plays 'Intensive Care, Alan Bennett/Longman Imprint Books and Other TV Plays' includes the final televised script for the cult Play For Today - **The Flipside of Dominic Hide.**

The play, originally transmitted on December 9th 1980, starred Peter (Double Deckers) Firth as a time traveller who gets involved in a rather complicated case of genealogy. The 90-minute play spawned an equally popular spin-off, **Another Flip for Dominic,** in 1983.

The script is introduced by its two authors, Jeremy Paul and Alan Gibson (who died shortly afterwards) who go into great detail about the play.

The book contains three other scripts of non-fantasy television plays and runs to 201 pages and is edited by Jane Hollowood. Its ISBN number is 0582 3314 1.

Peter Bostick

SPOCK TOPS PICARD!

USA TODAY, America's national daily newspaper, held a poll recently to determine the nation's favourite Enterprise crew - the originals or the cast of the syndicated **Star Trek: The Next Generation.** By a huge margin the old-timers out-paced the newcomers with 2,407 die-hard Trekkies voting for Kirk and his crew and only 794 for Picard and Co.!

The latest **Star Trek** movie - The Voyage Home - has opened to scathing reviews in America. **Reviewed next issue...**

IMPORTANT ANNOUNCEMENT

First-ever North-East sci-fi co convention to be held at Ramside Hall Hotel Carrville, Durham City, on Thursday November 23, 1989 from 9a.m. to 1a.m.

All-day event (over 14 year olds only), tickets £10 from 9a.m.-6p.m. £12 at door. Evening to include buffet from 8p.m.-1a.m., late bar, over 18s only, £5. £6 at door. All day and evening tickets £13, to include buffet.

Guests from Doctor Who (Jon Pertwee, Colin Baker and David Banks have all been invited), Star Trek, authors and artists. Tombola, raffles, competitions.

Tickets from: Josie Collins, 8 Holly Street, Durham.

All proceeds to go to help buy equipment for the geriatric units at Durham and Chester-le-Street hospitals.

Susan Polan is on holiday this issue, and with such a quiet month SF-wise on UK TV screens, we take a look at some of the recent happenings across the Atlantic...

THE END OF 'SOMETHING...'

EVERYONE said it wouldn't work, and everyone was right.

Everyone looked at where NBC was placing the show, gave a smug little smile and declared "It'll be a turkey in thirteen". In the event, it only took six weeks before the white flag was unfurled and retrenchment was called for.

The show to which I'm referring is **Something is out There** which started life in May 1988 as a highly-rated SF mini-series on NBC (see **DWB**#64 for background information). It starred the statuesque Maryam d'Abo (this decade's biggest **Bond** sensation) as Ta'ra - a psi-developed extra terrestrial - and Joe Cortese as Jack Breskin - a streetwise cop - brought together (pictured) in a search for a shape-changing killer let loose on an unsuspecting America. Their relationship was similar to that of Maddie and David in Moonlighting and helped to make a ratings winner. Another little push was given by the $7.5 million budget and the talents of Rick Baker and John Dykstra (**Star Wars, Battlestar Galactica** et al).

Raised eyebrows began when it was announced soon after that a series was to be made. Many had expected another mini-series. Hadn't **V** The Series shown what could go wrong ? Tight budgets, bad VFX and story padding. NBC's Brandon Tartikoff was adamant that **Out There** would be a winner.

In American television, other people's ratings are very important. If another network has a highly-rated show, you put one of your highly-rated shows against it - in an attempt to bring down the competition's ratings. This causes problems for the shows, eventually destroying one or both of them. Recent notorious examples of this procedure have been the destruction of the Colbys by The Cosby Show, and the placing of Dynasty against Dallas - both shows subsequently splitting the audience's loyalties and eventually leading to a slow death for the former. Dallas survived, and is now back in the top twenty. But why mention all this ? **Out There** was placed at 9.00pm on Friday (the graveyard slot), **against** Dallas - the show that (amongst many others) claimed the scalp of **V** The Series. NBC was confident that **Out There** could find an audience and be the show that **finally** beat Dallas, but as producer John Ashley said at the time, "Nobody goes out and begs to be opposite Dallas". The inevitable happened - the ratings plummeted faster that the budget.

NBC, committed to thirteen episodes at $1 million a shot, weren't getting the returns required. A halt was called whilst retrenchments occurred. The aliens were beefed up, and an attempt was made to re-introduce the feel of the mini-series. The production team wanted a different place in the schedule. Eventually they were moved down an hour, against **Beauty and the Beast,** and hopes were rekindled. Unfortunately B&B was just hitting its stride and no-one was surprised when the option to renew **Out There** was turned down. Everyone involved was asked "Why didn't you go for another mini-series" as the Jim Henson Hour started in its place.

Now cancelled, the asking price for both the mini-series and the series are bound to fall to overseas buyers - as in the case of **Max Headroom** (recently bought by Channel 4 at such a cheap price that it is shown at 12.45am!).

The probabilities are that **Something is out There** will soon be something in the UK. The mini-series is eagerly anticipated by many who have heard of it. Still, if the BBC and ITV have fallen asleep, now would be a good time to write and remind them of **Out There.** Who knows, it may still be released on video, as **STNG** has been. If nothing else, we all want to see Miss d'Abo again, don't we...

Robin Selby

STOP PRESS

AS WE WERE going to press this issue we learnt that 'Something is Out There - The MiniSeries', is about to be released in the UK by Entertainment in Video. No price is available yet but it has been rated '15' (due to the monster content) and will comprise a one 178-minute tape.

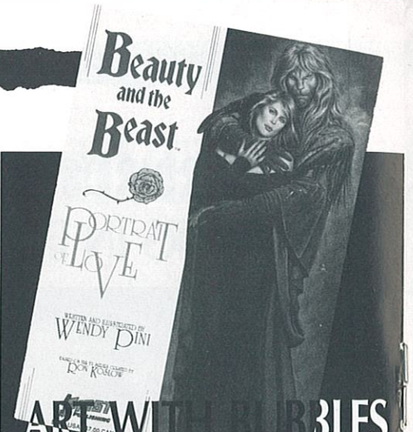
DOCTOR DEJA VU?

PRESENTLY in the top ten at the US box office is a film likely to cause a cold shiver to run down the back of many a 'Doctor Who' fan...

Imaginatively entitled **Bill and Ted's Execellent Adventure,** it tells the story of two highschool geeks, Bill and Ted (with a title like that you didn't expect a Greek tragedy, did you ?), both set to flunk history because they haven't presented a term paper. Instead of attempting to write it etc., they decide to go out on the town and get some inspiration (ie: alcohol)...those whacky dudes!!

Whilst walking through the car park, the dorks suddenly see a phone booth materialise in front of them! Out pops a spritely old professor, looking like a cross between **Doctor** Emmet Brown (Christopher Lloyd) from **Back to the Future** and a man **Whose** name has the initials JP. He says "Hey kids, come with me and **see** the past, then you can write term papers that'll blow your teacher away" or words to that effect. The dweebs (taking this to be normal behaviour for mad old professors) decide to go along with him on his amazing adventures and generally sort out history the way **they** want it.

Most of Neanderthal America will no doubt exclaim "What an original idea! Bet it'll be copied to death, in fact I think I saw a rip-off of it on TV just the other day...some limey show..." **Robin Selby**



ART WITH BUBBLES

GRAPHIC NOVELS are all the rage at the moment.

Ever since **Batman:** The Dark Knight - inspiration for the new film - made the New York Times bestseller lists, comic book manufacturers have realised the rewards that can be made from the "prestige format". Card covers, glossy pages and high prices have attracted new devotees, and changed the emphasis to "art with bubbles".

There have obviously been a lot of hyped-up comic books, but some true art - done with pride and love - has also emerged. An example of the latter is the recently-released **Beauty and the Beast** graphic novel, Portrait Of Love from First Publishing, written and illustrated by Wendy(ElfQuest)Pini.

Here we have the elements and the essence of the television show, but more so. Through the subtleties of Wendy's art, greater depth has been brought to the emotions of the spiritual lovers.

Vincent's desire for Catherine to understand his adoration, not just to accept it...but to understand it, is shown in the dedication he gives to painting a portrait of her. A portrait that contains his love. A pure love that is envied by others. Although this novel does contain a villain and an elder statesman, it succeeds by making them inconsequential. They are held in the corner of the story's canvas, whilst Vincent and Catherine are the central subjects, which the reading eye is constantly drawn towards, even though they are apart for most of the story.

Portrait Of Love will not be hard to find in your local specialist shops - the cover makes it stand out a mile on any shelf. The portrait of Vincent and Catherine which adorns the front is by Olivia De Beradinis, an artist with a deep vibrant understanding for the feminine form - she is best known for her work on Playboy (I am reliably informed!). Linda(Catherine)Hamilton would cut various parts off her body for a publicity photo as complimentary as this.

As an aside, First Publishing seem also to have the poster and t-shirt rights. Already availble are the Vincent t-shirt and the 6'4" Vincent door poster (who needs a rotweiller with one of these around!).

Portrait Of Love is released by First Publishing Inc., 435 N.LaSalle, Chicago, IL 60610, USA.

John H.Elsen

U.S. STATIONS ANNOUNCE FALL SCHEDULES

MOST NETWORK programmers have always held a firm conviction that science fiction does not garner high ratings, and it must be remembered that the original 'Star Trek' series was never a great ratings success.

On the other hand, the exploits of **Superman, Batman, The Incredible Hulk,** and the comic-style adventures of **The Six Million Dollar Man** and **The Bionic Woman** all enjoyed greater peaks of television popularity and are now returning in new forms with an eye towards possible series spin-offs.

The **Hulk** resurfaced this year for the second time in a made-for-TV movie in which he was paired with another comics hero. The previous outing had done well in the ratings war, but the character of Thor apparently failed to win his chance at series stardom. This time round **The Hulk** was joined by Daredevil, played by Rex(Streethawk)Smith. John Rhys-Davies played a villain of operatic dimensions who escaped to no doubt bedevil our hero again if he gets the go-ahead for a Fall(autumn) series. Bill Bixby himself seems only prepared to unleash his green side only on special occasions.

Richard Anderson, who played Oscar Goldman in both bionic series, was the producer of a Bionic movie which used the old characters played by Lee Majors and Lindsey Wagner to ease into a transition to two younger leads for a proposed series; a young woman who was paraplegic received advanced bionics (when she runs in slo-mo she leaves a blue streak behind her!), and the help of a non-bionic boyfriend who was formerly part of the cast of **V.**

Meanwhile the big three American networks - ABC, CBS and NBC - have already rushed out rather early to announce programme changes for next season. Not surprisingly, first-place NBC is undertaking the fewest alterations while last place CBS is scrambling once again to find the key to greater success in the ratings and a return to its once dominant position. The result is an amazingly unimaginative collection of new series that invoke boredom already.

Cancelled series include Edward Woodward's The Equalizer and the new SF series **Hard Time on Planet Earth.** A surprise holdover is **Quantum Leap,** which NBC apparently feels can improve its ratings on a different evening. The series has a more than passing resemblance to Highway To Heaven in that each week the hapless participant in a time travel experiment gone wrong ricochets into someone else's body at any point in the last 30 years and becomes that person, at least in the eyes of everyone else, for the duration of the episode. Last series ended with a cliffhanger in which the time-drifting hero was left after having just found himself assuming the place of a woman...

Although there are protests by Woodward fans, by far the biggest controversy has been caused by CBS's decision to remove **Beauty and the Beast** from the Fall schedule with a promise to bring it back as a mid-season replacement once it has been "retooled". **Beauty**'s ratings were pretty marginal last year but it had a devoted following, was generally liked by the critics and was on CBS - the third-place network that has only one top-ten entertainment programme, the tiresome Murder, She Wrote. It also damaged itself by starting the season with a very deliberate strategy of focusing the stories much more on the underground world of Vincent in an attempt to deal with the danger posed by having the plot end up every week with Vincent riding the subway to another part of the city to rescue Catherine from criminal scum. However, not only were the sets too restrictive, a more serious problem was the storylines which really shifted away from Catherine and Vincent to pursue other people's problems which they then solved.

The show's producers, at least initially, took CBS's hiatus as a stratagem for dumping the series while defusing fan protest from its ardent following, and vowed to fight it. However, just as plans were being laid to picket CBS, producer Ron Koslow asked fans to back off and declared "We intend to turn this adversity to great creative momentum", promising a return with more danger and energy as well as romance. CBS has insisted that it regards the **Beast** as "a precious commodity". **Beauty**'s fans will certainly be very distressed if there is no resolution to the season's cliffhanger which left Vincent prey to the 'dark side' of his nature and threatening Catherine herself...

For the most part then, fantasy and science fiction programming will remain in the realm of syndicated and cabled series. **Star Trek: The Next Generation** will continue (to a third series), as will **War of the Worlds, Twilight Zone, Friday the 13th, Freddy's Nightmare** to name a few. K.Toth

BRIT T.V. CON II

THE SECOND British Television Convention held in Chicago at the end of May turned out to be a rather disappointing affair for attendees and dealers alike.

The event got off to a shaky start when featured guest Patrick MacNee cancelled out the night before the con opened, reportedly because his wife had aggravated an injury sustained a short time before in an accident. Whether as cause or consequence of the MacNee no-show, attendance was poor throughout the weekend, with peak panel audiences numbering around sixty when all the remaining guests appeared jointly.

However, that did mean that there were lots of opportunities to converse with the guests in what ended up being basically a convention devoted to writers, with the final cast of guests including both Terry Nation and Gerry Davis as well as Dave Rogers and fan writers Jeremy Bentham, John Peel and John Freeman.

Nation and Davis had many stories of the horrors of working for various producers in both London and Hollywood, as well as offering the writers' response to actors who claim that they had to rewrite the script all the time. They also agreed that writers are generally accorded more respect in Britain than in the USA, saying that there is greater reluctance to depart from the written script in Britain, whereas here the writer's contribution is regarded as just one step in a long process.

Of course, given that both Davis and Nation have had a major impact upon **Doctor Who,** they had opinions about developments in the programme. Both expressed great fondness for the original character of the Doctor as played by William Hartnell and, in particular, criticized the "appallingly dreadful" scripts prevalent in the last three or four years. Dave Rogers did indicate that he felt that Sylvester McCoy was revitalizing **Doctor Who** by modelling his Doctor quite explicitly on Patrick Troughton's, a Doctor who is Rogers' personal favourite.

There was also some discussion on who should play John Steed if there is to be an **Avengers** film, especially as it was announced as definite that Mel Gibson would **not** be taking the rôle. Since it seemed that there was general agreement that anyone that might have been considered as suitable for the part was now too old to do it, casting an unknown seemed to be the best alternative to ending up with someone "like Pierce Brosnan".

During Saturday's panel John Freeman of DWM presented Terry Nation with as award signifying that the Daleks were chosen as best monster in their 25th Anniversary Poll. Gerry Davis was assured that his Cybermen had come in second while Terry Nation quipped that John Nathan-Turner should have been second. Later, when asked if he had been approached about writing for **Star Trek: The Next Generation,** Nation replied that he had not been in direct contact with the producers but some ideas had been kicked around. However, he went on to say that he did not feel that he could fit in with the optimistic outlook which is so basic to the Roddenbery universe since he finds it hard to believe that we are going to get out into space and everything will be wonderful out there. In a related vein he complained that all actors want to be loveable and that unless you keep watch on them all of the time they will find ways to make their characters more loveable regardless of the writer's intentions. The one great exception to this in his experience turned out, not surprisingly, to be Paul Darrow's approach to Avon in **Blake's 7.**

Later in the day Gerry Davis conducted an interesting participatory workshop on script writing. Meanwhile back in the dealers' room, one of the better collections of imported merchandise to be seen in quite some time in the US was languishing for lack of buyers. Unlike the first Brit Con, most of the dealers present were British and there was an assortment of both the most recent **Doctor Who** items and rare vintage collectables seldom found here since the days of Norman Rubenstein's 'super'-cons. Hopefully the dealers will not be permanently discouraged from attending further US conventions, even if they pass on Brit TV Con.III.

If that event **does** take place next summer - as projected in the programme for Brit TV Con.II - it will reportedly be with a different organisation in charge. KATHLEEN TOTH

CONVENTION CORNER

By JOHN H.ELSEN

HOW MANY of you out there have only been to the big 'Doctor Who' conventions ?

In fact, how many of you have **never** been to a convention ? **Why not!** Come on, you're missing out on life!

Conventions are for people who are into fun, excitement, and really wild things.

Whilst at one of these social binges/debacles I was asked why **DWB** doesn't publicise conventions other than **Doctor Who** ones.

So I've asked around, and so far I've only been able to find a dozen or so conventions for the rest of 1989, but there must be a hell of a lot more out there waiting to be publicised, unless this is the worst year for conventions on record which somehow I doubt it is. If you know of or are involved in the organisation of one, drop me a line via **DWB** and I'll include it in future updates.

Please note that guests listed are correct at time of print, but are always ultimately subject to professional commitments. If applying to any conventions for a registration form, **always** enclose an SAE.

U-NICON
11-13 August 1989
Guests: Iain Banks, Terry Pratchett & James White.
University of Belfast, Northern Ireland.
Registration £6
Details: U-Nicon, 106 Somerton Road, Belfast BT15 4DG.

HONEYCOMBE
Independent **Doctor Who** con,
Wiltshire Hotel, Swindon,
Registration £20
(26-27 August 1989)
Details: Honeycombe, Daniel Cohen, 48 Gurney Drive, London N2.

GREENWOOD III
26-27 August 1989
Robin of Sherwood con,
Shepperton Moat House Hotel,
Registration £20
Details: Greenwood, Mr & Mrs Lee Bougourd, 'Bracknell', Grand Bouet, St.Peter Port, Channel Islands.

RECCON
25-28 August 1989
Star Trek con,
Hilton International, Leeds.
Registration £20.
Details: Alec Lewis, 230 Dyas Avenue, Great Barr, Birmingham B42.

SOAP & FUN!

IN THE EARLY 1950's the BBC took the chance of producing a new kind of drama. The series was called 'The Quatermass Experiment' and it was an amazing success, opening up a new TV genre - science fiction.

The following twenty years saw the BBC and Independent companies producing quality SF covering topics as diverse as alien invasions to world ecology. The stations were willing to invest their money and take the risks involved in producing such series, and some such as **Doomwatch, Blake's 7** and **Sapphire & Steel** went on to achieve cult status. The gamble paid off.

When the 80's arrived, so too did two American television imports in a big way: soap operas and game shows. Suddenly the initials SF took on a whole new meaning, no longer just standing for science fiction, but **Soap and Fun!!** The stations realised that not only was the viewing public willing to be fed an endless diet of these aimless shows, but they were attracting good ratings too. But most importantly for the stations, these type of programmes were far cheaper to make than any form of costume drama, whether set in the past or future.

As this decade has progressed, period dramas and science fiction series have become less and less prevalent; after all, why lay out scant funds on a drama series that is likely only to be shown once when you can film a soap for much less and screen it twice a day/week, and a game show only costs you the menial prize money and one or two hosts' fees.

The BBC now only produce a couple of 'adult' science fictions concepts in a year, including the on-going **Doctor Who,** and occasionally a children's SF series, but as for the independents, well, I certainly can't remember when they last screened a science fiction adventure series that was not either a re-run or an American import!

Quite simply British television is no longer willing to lay out our money for such series, although they are a **proven** popular product still much in demand.

Starwatch - the promising-sounding futuristic ecological science fiction adventure series starring Jon Pertwee - has fought long and hard to gain the backing required to enter production, yet you would think the stations would be fighting to back such a project, not just from a quality/ratings point of view, but also the potential merchandising bonanza as exemplified by **Doctor Who.**

But for the foresight of at least one accountant and programmer **Starwatch** could so easily have been a great idea consigned to a wastepaper bin.

Until the stations and, most importantly, the viewing public, get fed up with the monotony of soaps and game shows we can almost certainly wave goodbye to the stations making a concerted effort to produce new high-standard science fiction series.

JEAN RIDDLER

PORTMEIRICON
1-3 September 1989
Prisoner con,
Portmeirion, North Wales,
Outdoor events free,
Indoor events open to Six Of One members only.
£12 membership.
Details: Six Of One, PO Box 60, Harrogate.

SHANGRI-LA
21 October 1989
Independent **Doctor Who** con,
Registration £9,
Post House Hotel, Reading.
Details: Shangri-la, 36 Wyndham Road, Salisbury, Wiltshire SP1 3AB.

NE'A'DRIAR
29 October 1989
Star Trek con,
Shepperton Moat House Hotel,
Registration £8.50/£9 on the day.
Details: Mrs.Claire Saunders, 12 Saville Crescent, Ashford, Middlesex TW15 1SX.

SPACE CITY
28-29 April 1990
Very successful **Blake's 7** con,
The Abbots Well Hotel, Chester.
Guests: Paul Darrow, Janet Lees Price, Michael Keating, Jan Chappell, Sally Knyvette, Peter Tuddenham.
Registration £28 weekend
£15 one day.
Details: Sue Christian, 14 The Carters, Copy Farm, Netherton, Merseyside L30 7QW.

THE TARRIEL CELL

THE BLAKES 7 JOURNAL

Informed and in-depth: Full synopsis: exhaustive analysis and reviews; production credits listed.

No 5 starts a series of reviews on 'Doctor Who's missing episodes - from the audio recordings.

The Web - special bound issue

No 5 (end June): The Web - Special
No 6 (end July): Seek-Locate-Destroy

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SERIES SURVEY RESULTS Part One

which it is long overdue. Notable gains are made by **Horror of Fang Rock, Android Invasion** and **State of Decay,** while **Robot** and **Stones of Blood** cascade down the chart.

BEST PERTWEEs: No. of voters = 239

			P	V	F	S
1	(=)	THE DAEMONS	764	170	59	8
2	(=)	Spearhead from Space	618	123	22	7
3	(=)	The Sea Devils	501	127	28	9
4	(=)	Inferno	496	114	40	7
5	(=)	Terror of the Autons	347	100	17	8
6	(7)	The Three Doctors	272	87	11	10
7	(6)	The Green Death	244	77	6	10
8	(12)	Dr Who and the Silurians	190	59	8	7
9	(=)	The Time Warrior	176	64	3	11
10	(11)	Frontier in Space	169	55	6	10
11	(8)	Planet of the Spiders	159	51	6	11
12	(10)	Day of the Daleks	158	56	3	9
13	(=)	Carnival of Monsters	153	52	4	10
14	(15)	The Mind of Evil	123	38	2	8
15	(14)	The Curse of Peladon	121	40	4	9
16	(17)	Planet of the Daleks	101	29	6	10
17	(19)	The Claws of Axos	97	37	1	8
18	(=)	The Ambassadors of Death	94	26	6	7
19	(20)	Death to the Daleks	59	19	3	11
20	(21)	The Mutants	52	18	1	9
21	(23)	The Monster of Peladon	45	16	-	11
22	(=)	Invasion of the Dinosaurs	36	15	-	11
23	(16)	The Time Monster	34	13	1	9
24	(=)	Colony in Space	19	8	-	8

In the 1987 poll the top six Pertwees underwent some serious juggling, but as the above shows Pertwee's best have now stabilized. Of note outside the top six are the swapping of places 8 and 12 (**Silurians** and **Spiders**) and the plummeting of seven notches from 16 to 23 for **The Time Monster.** Perhaps there is justice after all.

BEST TROUGHTONs: No. of voters = 56

			P	V	F	S
1	(=)	THE EVIL OF THE DALEKS	174	43	8	4
2	(3)	Tomb of the Cybermen	170	39	9	5
3	(2)	The Web of Fear	152	38	13	5
4	(6)	Fury from the Deep	110	32	4	5
5	(8)	The Ice Warriors	90	29	3	5
6	(4)	The Invasion	80	23	6	6
7	(=)	The Abominable Snowmen	73	24	1	5
8	(9)	The Mind Robber	65	17	4	6
9	(5)	The Power of the Daleks	63	17	4	4
10	(11)	The Moonbase	42	18	1	4
11	(10)	The War Games	39	13	1	6
12	(=)	The Seeds of Death	24	9	-	6
13	(15)	The Highlanders	22	5	2	4
14	(=)	The Macra Terror	16	4	-	4
15	(18)	The Wheel in Space	12	5	-	5
15	(19)	The Enemy of the World	12	5	-	5
17	(=)	The Krotons	10	4	-	6
18	(16)	The Dominators	8	2	-	6
19	(13)	The Faceless Ones	8	4	-	4
20	(-)	The Underwater Menace	2	2	-	4

UNPLACED: The Space Pirates

It is at this point that any editorial judgement becomes presumptuous. Perhaps it would be best to let the views of the fans who have seen all of these stories, and not only what exists, to stand for itself. Well, perhaps it would, but it isn't going to! **Evil of the Daleks** hangs on to its pole position, but only just, indicating that the novelty of episode two is wearing off. Still, there is no disputing that, once again, the big three Troughtons are still forces to be reckoned with. It's not at all surprising to see **Ice Warriors** leaping into the top five, but what is slightly puzzling is the apparent fall in favour of **Power of the Daleks,** at least by readers of **DWB,** many of whom rated the recently-published Photonovel so highly.

BEST HARTNELLs: No. of voters = 41

			P	V	F	S
1	(=)	THE DALEKS	178	34	19	1
2	(=)	The Dalek Invasion of Earth	112	26	5	2
3	(=)	The Web Planet	59	17	2	2
4	(6)	The Celestial Toymaker	58	17	2	3
5	(=)	The Tenth Planet	58	21	2	4
6	(8)	An Unearthly Child/Tribe of Gum	49	13	3	1
7	(4)	The Daleks' Masterplan	40	13	-	3
8	(9)	The Keys of Marinus	34	8	2	1
9	(7)	The Aztecs	31	10	3	1
10	(=)	The Chase	30	10	-	2
11	(=)	Marco Polo	29	9	-	1
12	(13)	The Crusade	16	11	1	2
13	(14)	The Time Meddler	19	6	-	2
14	(22)	Planet of Giants	18	8	-	2
15	(16)	Edge of Destruction	17	7	1	1
16	(12)	Galaxy Four	16	6	-	3
17	(-)	The Romans	14	4	1	2
18	(-)	The Reign of Terror	12	3	-	1
19	(15)	The Ark	12	4	-	3
20	(21)	The Gunfighters	11	3	-	3
21	(17)	The Space Museum	8	3	-	2
21	(19)	The Sensorites	8	3	-	1
23	(-)	The Massacre	7	2	-	3
24	(18)	The War Machines	6	4	-	3

UNPLACED: The Rescue, Mission to the Unknown, The Myth Makers, The Savages, The Smugglers

As always, the small number of eligible voters in the Hartnell section leads to a slight lack of validity in the lower part of the table. The leaders, though, are beyond question and probably always will be. A constant surprise to me is the high ranking of the mega-boring **The Web Planet,** again in third place. Five stories fail to score compared with seven last time, with **The Romans** and **The Reign of Terror** putting in monumental debuts at, it seems, the sad expense of such as **The War Machines.** When will this brilliant story be out on video ?

SO, on now to the worst stories. Opinion is less diverse on this subject, and bandwagonism is again prevalent, with the notoriously 'bad' stories in preponderance...

WORST HARTNELLs

			P	V	F	S
1	(=)	The Gunfighters	59	24	14	3
2	(=)	The Romans	23	12	3	2
3	(6)	The Savages	17	8	2	3
4	(18)	The Ark	14	8	1	3
5	(-)	The Web Planet	13	5	3	2
6	(3)	The Smugglers	13	9	1	4
7	(=)	The Celestial Toymaker	10	6	2	
8	(4)	The Myth Makers	9	5	4	3
9	(-)	The Sensorites	9	4	2	1
10	(=8)	The Massacre	8	3	2	3
10	(=12)	The War Machines	8	3	2	3
12	(=8)	The Chase	8	5	1	2
13	(15)	The Daleks' Masterplan	7	3	1	3
14	(-)	The Aztecs	6	2	2	1
15	(16)	The Space Museum	6	4	-	2
16	(5)	The Rescue	5	2	1	2
17	(13)	Galaxy Four	3	2	-	3
18	(10)	Planet of Giants	2	2	-	2

UNPLACED: An Unearthly Child, The Daleks, Edge of Destruction, Marco Polo, Keys of Marinus, Reign of Terror, Dalek Invasion of Earth, The Crusade, The Time Meddler, Mission to the Unknown, Tenth Planet

Poor old Gunfighters. In DWB#63 Mark James remarked that **Lost in Space** was no longer sixties drama but eighties comedy. Would that **The Gunfighters** could be taken in the same way, as it was surely never intended to be wholly serious. **The Romans** likewise. And what has the innocent **The Ark** suddenly done to offend everybody ? **The Sensorites** also, previously reckoned to be merely indifferent, is now rated as one of the less than good Hartnells. Most remarkable of all is **The Web Planet** - previously consistent as third best Hartnell and unplaced as a 'worst' story, it now rockets into the latter chart at number **five.** Hear, hear! I for one hope it stays there!!

WORST TROUGHTONs

			P	V	F	S
1	(3)	THE SPACE PIRATES	67	33	13	6

2	(1)	The Underwater Menace	62	27	14	4
3	(2)	The Krotons	47	22	8	6
4	(=)	The Dominators	37	17	6	6
5	(7)	The Highlanders	19	11	5	4
6	(=)	The Enemy of the World	14	8	2	5
7	(5)	The Macra Terror	11	4	3	4
8	(11)	The Seeds of Death	7	4	-	6
9	(-)	The Mind Robber	6	3	1	6
10	(-)	The Wheel in Space	6	4	-	5
11	(8)	The Faceless Ones	5	3	-	4
12	(-)	The Moonbase	4	3	-	4
12	(9)	The War Games	4	3	-	6

UNPLACED: Power of the Daleks, Evil of the Daleks, Tomb of the Cybermen, The Abominable Snowmen, The Ice Warriors, The Web of Fear, Fury from the Deep, The Invasion

Less unplaced Troughtons this time, with **Mind Robber** and **Wheel in Space** being worst off, the latter still the least favourite of his four Cyber-stories. After being stable for the last two polls the top stories move around a little. Who would have thought a Robert Holmes tale could ever win a 'worst story' accolade ?

WORST PERTWEEs

			P	V	F	S
1	(=)	INVASION OF THE DINOSAURS	181	83	40	11
2	(5)	Colony in Space	145	70	26	8
3	(2)	Death to the Daleks	122	62	23	11
4	(=)	The Ambassadors of Death	104	51	20	7
5	(6)	The Time Monster	94	43	19	9
6	(3)	The Mutants	94	46	12	9
7	(=)	The Monster of Peladon	87	47	13	11
8	(9)	Planet of the Daleks	76	37	11	10
9	(8)	Carnival of Monsters	57	26	9	10
10	(12)	Planet of the Spiders	37	17	8	11
11	(10)	The Claws of Axos	37	21	5	8
12	(17)	Day of the Daleks	35	19	3	9
13	(21)	The Green Death	31	16	4	10
14	(16)	The Time Warrior	26	13	4	11
15	(14)	The Mind of Evil	26	16	2	8
16	(11)	The Curse of Peladon	24	12	5	9
17	(18)	The Sea Devils	21	8	5	9
18	(15)	Inferno	21	14	2	7
19	(=)	Dr Who and the Silurians	17	10	2	7
20	(-)	The Daemons	14	5	4	8
21	(13)	Frontier in Space	14	9	1	10
22	(20)	The Three Doctors	12	6	1	10

UNPLACED: Spearhead from Space, Terror of the Autons

Lots of minor switches here. Most significant are the rise of **Day of the Daleks** which, like the fall of **Pyramids**, could also be due to video boredom, and **The Green Death** which I wholeheartedly endorse as I firmly believe this story is as overrated as badly as **Invasion of the Dinosaurs** is underrated. Isn't it about time people started overlooking the not-all-that-bad dinosaur effects which, in 1974, would have looked more acceptable, and concentrated on the splendid acting, terrific characterisation, drama and general entertainment value this story has to offer (even if it **does** have a fatal plot flaw) ? A prime example of fan bandwagonism. As with **Caves of Androzani** - where those who did not place it first, second or third generally did not place it at all - those who dislike **The Daemon** seem positively to hate its guts, although each person felt it necessary, thankfully, to qualify their judgement. The non-placement of **Spearhead** this year needs no explanation!

WORST BAKER(T)s

			P	V	F	S
1	(=)	THE HORNS OF NIMON	476	189	124	17
2	(=)	Underworld	228	112	38	15
3	(=)	Meglos	174	92	29	18
4	(=)	Creature from the Pit	150	79	17	17
5	(7)	The Power of Kroll	99	59	11	16
6	(5)	Nightmare of Eden	84	48	7	17
7	(8)	The Invisible Enemy	76	38	12	15
8	(6)	Destiny of the Daleks	61	36	6	17
9	(19)	Revenge of the Cybermen	48	26	4	12
10	(11)	The Leisure Hive	46	21	8	18
11	(10)	Warriors' Gate	37	17	8	18
12	(14)	The Sunmakers	36	20	5	15
13	(9)	Robot	33	17	4	12
14	(15)	The Armageddon Factor	30	14	6	16
15	(16)	Logopolis	30	14	5	18
16	(23)	The Pirate Planet	24	14	2	
17	(-)	State of Decay	23	14	3	18
18	(28)	Full Circle	22	12	2	18
19	(11)	The Invasion of Time	19	9	4	15
20	(17)	The Horror of Fang Rock	18	9	4	15
21	(13)	The Ribos Operation	18	11	1	16
22	(20)	The Androids of Tara	18	8	4	16
23	(29)	The Face of Evil	17	10	2	14
24	(18)	The Sontaran Experiment	16	8	3	12
25	(33)	The City of Death	16	10	1	17
26	(27)	Image of the Fendahl	14	9	1	15
27	(24)	Planet of Evil	13	6	3	13
28	(25)	The Keeper of Traken	11	5	2	18
29	(26)	The Hand of Fear	11	7	1	14
30	(=)	The Brain of Morbius	10	5	1	13
31	(13)	The Android Invasion	9	6	1	13
32	(-)	The Deadly Assassin	8	4	-	14
33	(-)	Terror of the Zygons	7	4	1	13
34	(-)	The Robots of Death	6	2	2	14
35	(31)	The Masque of Mandragora	5	2	1	14
35	(-)	The Pyramids of Mars	5	2	1	13
37	(-)	Genesis of the Daleks	4	3	-	12
38	(21)	The Stones of Blood	3	2	-	16
39	(32)	The Seeds of Doom	2	2	-	13

UNPLACED: Ark in Space, Talons of Weng Chiang

Another case of video boredom as **Revenge of the Cybermen** leaps to number nine (unless voters, having seen **Silver Nemesis**, find that this story pales into indifference, though this has to be **extremely** unlikely!). **State of Decay** has suddenly, and inexplicably, come off rather badly too, maybe down to a bit of JNT-sniping following his yet again extended tenure, though one hopes fans are not so petty. Williams stories dominate as usual but **Stones of Blood** strangely virtually plunges from the chart. One reader voted for **Shada**, just to brag that he had seen it, and there is an encouraging consensus of opinion shown by the fact that **Talons** comes top of the best and bottom of the worst. Would that we all were so consistent.

WORST DAVISONs

			P	V	F	S
1	(=)	TIME-FLIGHT	552	229	134	19
2	(=)	Warriors of the Deep	391	192	69	21
3	(=)	Four to Doomsday	330	156	60	19
4	(=)	Terminus	166	92	17	20
5	(6)	The King's Demons	136	77	14	20
6	(7)	Arc of Infinity	99	65	3	20
7	(9)	Planet of Fire	91	48	10	21
8	(5)	Kinda	88	46	13	19
9	(8)	Snakedance	78	38	12	20
10	(11)	Enlightenment	43	24	6	20
11	(10)	Black Orchid	39	22	5	19
12	(=)	Castrovalva	35	18	6	19
13	(17)	The Awakening	35	19	4	21
14	(13)	Frontios	29	14	4	21
15	(16)	Mawdryn Undead	20	13	-	20
16	(15)	The Five Doctors	12	8	3	20
17	(14)	Resurrection of the Daleks	9	5	1	21
18	(19)	The Caves of Androzani	7	3	2	21
19	(18)	The Visitation	5	3	-	19

UNPLACED: Earthshock

Almost nothing of note here. What has changed noticeably is the spread of votes. Last time the top eight stories all polled over a hundred votes and all the points were in double figures. This time the likes and dislikes are more marked, with the top four increasing by more than just the increased number of returns. This is probably a mark of the passing of time. In years to come views will be as clear-cut as they are on Pertwee and Baker(T). It was refreshing to see the number of people who declined to vote either at all or for more than one or two stories. Davison seems to be rated rather higher these days.

WORST BAKER(C)s

			P	V	F	S
1	(=)	THE TWIN DILEMMA	664	281	144	21
2	(=)	Timelash	539	255	99	22
3	(5)	Terror of the Vervoids	227	128	26	23
4	(3)	The Mysterious Planet	216	127	26	23
5	(10)	Mindwarp	107	59	15	23
6	(4)	The Mark of the Rani	105	59	13	22
7	(8)	The Ultimate Foe	93	52	12	23
8	(7)	The Two Doctors	79	42	11	22
9	(6)	Attack of the Cybermen	67	37	9	22
10	(9)	Vengeance on Varos	55	33	5	22
11	(11)	Revelation of the Daleks	13	6	1	22

Terror of the Vervoids makes a thoroughly deserved leap into the top three, with **Mindwarp** not far behind, possibly because of the lack (until now) of any novelisation to clarify all the questions raised about the story. With so few stories, it is not surprising that there should be so much movement in this table, although there has never been any doubt as to which are the worst of a generally rotten bunch.

WORST McCOYs

			P	V	F	S
1	(-)	TIME AND THE RANI	672	269	154	24
2	(-)	Paradise Towers	467	227	77	24
3	(-)	Delta and the Bannermen	379	199	46	24
4	(-)	The Happiness Patrol	364	187	55	25
5	(-)	Dragonfire	112	66	12	24
6	(-)	Silver Nemesis	85	53	8	25
7	(-)	The Greatest Show in the Galaxy	42	27	4	25
8	(-)	Remembrance of the Daleks	8	4	1	25

An exact reversal of this Doctor's Best table. What a pity that those who were willing to admit that **Silver Nemesis** was seventy minutes of utter drivel were not willing also to stick out their necks and vote for it as such, rather than voting for McCoy's first three stories. It was not to be. There is not a lot that can constructively be said about this, as until there are more stories to judge there can be no interesting differentiation of opinion. With the earlier Doctors there is the possibility of best and worst being judged on different criteria than simply what is liked and what is not. Further, we find many stories scoring low not because they are in any way bad; merely because they met the standard and others excelled. Sadly, there is not the scope to make such careful judgements so we will just have to sit tight until Sylvester has completed his fourth year and the next DWB Series Survey comes around...

NEXT ISSUE: Part two looks at the all-time classics and clangers, fave Doctors, companions, monsters, writers, seasons, producers... not to mention the worst from 25 years of 'Doctor Who'...

THE OFFICIAL DOCTOR WHO & THE DALEKS BOOK

JULIAN KNOTT REVIEWS
JOHN PEEL's LATEST 'MASTERPIECE'
RECENTLY PUBLISHED IN THE STATES

AFTER THE RECENT PUBLICATION of the Cyberbook, it will come as no great surprise to anyone that a book about the Doctor's arch foes would imminently follow.

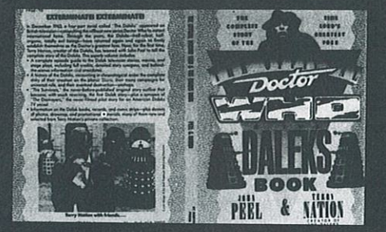
'The Official **Doctor Who** and the Daleks Book' is already available in Britain, albeit as an overly expensive import, but the 'good' news is that it is also shortly to be re-published over here after being revamped (by means of new typesetting and layout more suited to the home market) by the ever-ready - and increasingly desperate - W.H.Allen. What follows, then, is a review of the American edition.

In fact the book - as it appears in this format - will need quite a lot of work done on it to bring it up to an acceptable standard, and not just on the presentation, with its eye-boggling mixture of about six different typefaces vitally in need of a tidy up. Certainly the cover, a garish mixture of green, blue and yellow needs a complete overhaul. It ought at least to lose the hopeless mirror-image 'Day' Dalek that flanks the massive title!

CRITIC WITHOUT MERCY

Anyone who is familiar with the seemingly never-ending series of Files Magazine publications - with topics as varied as **The Man from U.N.C.L.E.** to dozens about **Star Trek** - should recognise the name of this book's co-author, John Peel; their resident one-man publishing industry! John made somewhat of a 'name' for himself in the early years of the DWAS, as fiction editor of TARDIS, and critic without mercy - and almost without peer - during the Graham Williams era. Peel moved to America some years ago, and much of his knowledge of **Doctor Who** seems to have stagnated somewhat. Now claimed in the aforementioned American Files publications as "perhaps the world's leading authority on British fantasy television"(!), he now merely fishes in **Doctor Who** legend, bringing out minnows for fans who are already overfed on **Doctor Who** facts.

Far more important than the ghastly layout, of course, is the actual text content, but that could do with some pretty extensive remedial surgery too. There are lengthy story plot synopses - a standard book-filler already available in a dozen other publications - that I defy anyone to read without stifling a yawn or



ten.

Close on their tail - complete with full cast list and première dates - come the equally obsolete 'behind the scenes' notes, riddled with age-old misconceptions and **Doctor Who** cliché. Many 'facts' are garnered from the early CMS Time & Space releases which, even as their authors will freely admit, were themselves little more than speculation and fabrication. There are even unnecessary and self-contradictory continuity errors within the notes themselves: for instance, try following along with the supposed number of Dalek machines that the BBC had available from story to story. In **Genesis**, the book blithely assures us the BBC only had three working machines. But by **Destiny** five have been "discovered" and, by the time filming had finished, "none of the Dalek machines were in any shape to ever be used again". And where, then, does the **Five Doctors** one come from... No answer, and no comment.

People may well mock articles like Dalek Design in The Frame, but they are far superior to the mish-mash of rubbish usually on offer here. Amateur publications are now reaching a standard higher than that of their commercially-published 'superiors'.

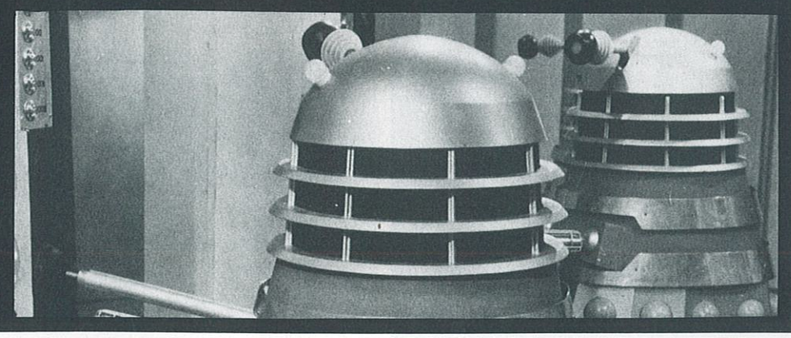
The book is behind-the-times in other ways: when was the last time **you** saw a professional **Doctor Who** book crediting "John Pertwee"? W.H.Allen, please take note - it's on page 104!

UNDULY SYCOPHANTIC

The book is, I feel, unduly sycophantic to Nation in the exploration of his contribution to the popularity of the Daleks. It is a subject that has fuelled many discussions in recent years, yet the book almost completely avoids asking the obvious question **tat** you'd expect to have answered in a book on the subject: **why** are the Daleks so popular ? The book's shallow theories deviate from those predominant since the publication of Jeremy Bentham's vastly superior Early Years; that their designer - Raymond Cusick - is not given the percentage of credit that he has for all these years deserved. Here Nation is given almost all the kudos for he has done no wrong, sayeth Peel, and come the day of judgment the Lord shall look kindly upon the face of Nation, and he shall say"**You** and you alone were responsible for the popularity of the Daleks"...

For the main part, then, the book is one that could have been written by almost any capable fan, a charge I also levelled at Haining's 25 Glorious Years. This is also where any similarity to the Cyberbook ends, the latter of which was a product of real insight and dedication which is why it's so special.

Perhaps I am being unfair, but had it not been for the apparently minimal amount of input from the "creator of the Daleks" and credited co-author Terry Nation (second billing, mark you!), the book would have been almost a complete waste of its potential. What I would have >



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liked to have seen was a sort of hybrid between The Early Years, The Cyberbook, Terry Nation's Notebook and The Unfolding Text. You just **know** you're in for a rough ride when the book's jacket - with massive American bluff - claims so much, such as "dozens of photos, drawings and promotional materials, many of them rare and selected from Terry Nation's private collection. A reader is therefore justified in being harsh when the book fails to deliver. And it does fail to deliver, on almost every level. Dozens of photos (and poorly printed), yes. From Terry Nation's private collection, maybe. But "rare", no! There are at most only half a dozen photos that I could not have easily found in other sources, and the others perhaps only for no want of checking. Sorry, but for a **Doctor Who** book to impress photographically these days, it requires far, far more than the oft-used and cliché stills that are published here, the majority of which became old hat shortly after the first Radio Times Special was published. W.H.Allen, again please note!

It comes especially ill-timed when many of Barry Newbery's exclusive **Masterplan** photos are being published for the first time in **Doctor Who** Magazine. So, on this point too, the book is a big disappointment.

BRAVE ATTEMPT

It is only the chapters written from Nation's own materials, chapters covering his initial draft of the first Dalek story - The Survivors - and the plot details of Nation's proposed American Dalek pilot show - The Destroyers - that are intriguing and fresh. Perhaps I should add here that, like the attempted history of the Cyber-races in David Banks' Cyberbook, an extensive effort is made to link the whole Dalek chronology into one coherent stream, using The Dalek Chronicles from TV21 and **Genesis of the Daleks** as a starting point and **The Evil of the Daleks** as the end (that's right - **Remembrance of the Daleks** isn't mentioned even once throughout the whole book!). Now this sort of speculation does not interest me a great deal (especially as the bulk of it **again** involves re-telling the televised stories in a depth much greater than is clearly required), but it might be to your liking nonetheless. It is a brave attempt, but has required the addition of a great deal of supposition and invented explanation on Peel's behalf to twist the televised - often contradictory - facts into shape. Still, it can be fun mentally arguing your way through it with the author!

Onto the more interesting aspects. 'The Survivors' is basically the same as the televised version (**The Daleks**), but there are many differences that make for very interesting reading. Only the end is significantly different, utilising a **third** race to bring eventual **peace** between the Thals and the Daleks! 'The Destructors' is a two-page synopses for a thirty-minute pilot that would have preceded an American series featuring the Special Space Services (as featured in **Mission to the Unknown** and **Dalek's Masterplan**) in an ongoing battle to prevent the Daleks invading Earth (again?!).

These two chapters alone thankfully make the book worth getting, but ultimately I'm afraid they are the **only** reason I can recommend at least the American copy to you.

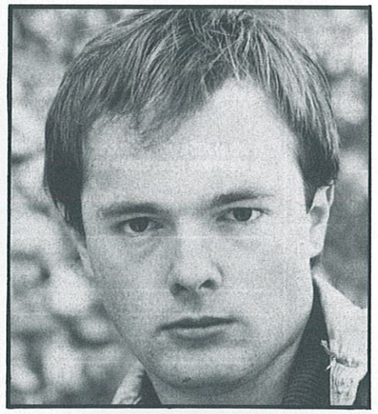
Over to you, W.H.Allen...

ON THE ROAD WITH

DESTINATION EASTBOURNE...time is running out...you have been warned!

At the time of writing (2nd July), **The Ultimate Adventure** has seven weeks of its national tour left to run having just completed a week by the sea at Brighton, which saw the likes of JNT, Hugh Lloyd, Michael Jayston, Alister Pearson and Andrew Skilleter among many others enjoying the play. As usual the fans turned out in force and the foyer after the show was constantly claustrophobic as people jostled to get autographs of Colin Baker and David Banks at the signing session which occurs after most performances. You could almost be forgiven for thinking it is a two-man show with all the attention lavished on Baker and Banks while the rest of the cast slip out quietly from the stage door with the minimum of fuss.

So what of the unsung members of the cast ? Troy Webb, 23, is probably only known to fans as the Emperor Dalek (which is how he's billed in the programme), but he plays many other characters in the show.



"The Emperor Dalek is probably the most boring one to do", he told me. "I just move the eyestick around and flash the lights (when they work!). The best character for me is the 'karate kid', as I call him. That is the martial arts mercenary in the Bar Galactica scene. That little bit has allowed me to experiment with some comedy, especially now that Colin has joined because he is very keen to exploit the comical situations." I wondered if Troy had trained as a stunt man ? "No, but I did judo for many years which helps a lot. I also recently did a play called Trafford Tanzi which is set in a wrestling ring and I had great fun with that because not only did I have to act but I had to wrestle at the same time." Being relatively young, Troy remembers watching **Doctor Who** as a child: "I used to watch **Doctor Who** when Jon was in it so it was a real thrill to get this job where I'm actually playing opposite him as the Doctor on stage. I was also a fan of Worzel Gummidge which I thought was another excellent series." Troy also recalls, with some embarrassment, the opening week of the tour at Wimbledon: "The reason why it was so manic is that there were such a lot of difficulties technically. Jon especially was under pressure because he was carrying the show and he was never off stage for the duration. We needed those manic two weeks in front of an audience to really iron out what was going to work and what was not."

One of Troy's many rôles in the show is that of a flying ant person on Altair 3 alongside Claudia Kelly. She recalls: "I

was originally supposed to play Zog and I said 'yes' but I would have said yes to anything on that day because I had just had my dog put down and I wasn't thinking straight, I was too upset. Then I went on holiday to America and when I got back my agent said Mark Furness had taken a look at my CV and thought I'd be better-suited to other rôles in the show, one of which was the flying ant thing, but it wasn't until the first day of rehearsals that I actually knew for definite what I'd be doing in the show." Although Troy and Claudia make the flying look very easy, it can be quite dangerous as Claudia testifies: "I broke my fingers in Liverpool during the flying scene. It was just a freak accident, really (Troy was the freak, I was the accident!!). Our fingers somehow touched in the bit where the Doctor yells for us to assist him against the Cybermen and we both went up in the air whizzing about. Troy was doing his hand movements and somehow caught my hand - I could hardly move my fingers for weeks! I haven't missed the show once though, because although I've had to give the flying a miss for a while I still do the alien tentacle thing in Bar Galactica and the ragamuffin in the French Revolution scene as well as being a Dalek!"

Were Troy and Claudia both aware that the series inspired such a huge cult following ? "I knew it had a following but I didn't realise how fanatical it was", admits Troy. "Sometimes outside the stage door people ask us obscure things about the Doctor's past which I find impossible to answer."

Likewise Claudia is fascinated at the type of fans the series attracts: "The **Doctor Who** fans all seem to me to be very intelligent and they all seem to have very good jobs, but they are obsessed by the idea of this man roaming the universe in an old police box. It is mostly a male following from what I've seen - there are very few female fans waiting outside each

'THE ULTIMATE ADVENTURE'

night. All the guys seem to wear glasses too, like a lot of Adrian Moles(!)."

Having been on the road for over three months, are the cast beginning to get just a little fed up with it ? Troy is: "I'm having pangs of wanting to get out of the show because there is only so much character development in a Dalek, but I am fortunate in that I've got this new play by Jimmie Chinn called Talking To John to occupy me, which David Banks is directing for Steph Colburn and I. I've always wanted to form my own theatre company so this looks as though it might be the first step towards that goal. I'm just hoping there are enough **Doctor Who** fans out there who will want to see the play after **The Ultimate Adventure** has finished at the venues. We are working flat out to get it ready for the opening night in Edinburgh, so with two **Doctor Who** shows and the opening late night performance of Talking To John on the same day it's going to be non stop!"

At the age of 19, Rebecca Thornhill is the youngest member of **The Ultimate Adventure** company and is only her third

professional job: "I went straight from drama school to a six-month summer season in Cannes as a dancer and that was to get my Equity card. The next thing after that was understudying the lead in a production of Guys & Dolls at the Leicester Haymarket Theatre and it was only one and a half weeks after that finished before I got the audition for **Doctor Who.** My agent phoned up and said 'You've got this audition tomorrow morning! Find a song...' I toddled off to the audition with three songs and asked which one they wanted to hear so they chose one and halfway through they stopped me. 'It's very nice, dear, but it's not quite the song we're looking for', and I thought that's rich - **you've** just picked it mate! Anyway, they made me do a scene with this bloke and we just kept upstaging each other, it was hysterical." After such an unstable start Rebecca didn't think she'd won the part until a phone call came two weeks later offering her the tour: "I had almost forgotten about it. At the audition I saw this girl singing and she had a lovely high voice so naturally I thought she was a front runner for the part. I'd almost put it to the back of my mind when the phone call came asking me to play Crystal. Anyway, on the first day of rehearsals I arrived to find that the girl was Paula (Tappenden) who is now my understudy." I said in my re-review (DWB#67) that Rebecca had improved enormously since the beginning of the tour, but did she agree with that ? "Yes, I'm really glad you said that because I've had such a battle playing Crystal. When I was at drama school I was always okay with my singing but the acting I found much more difficult. One of the teachers at drama school once wrote me a report which said 'Rebecca lacks one thing in her acting - passion', which killed me stone dead. All the time in rehearsal and during the first few weeks I was walking around pretending to know what I was doing and I was absolutely **dying** inside." Had Rebecca therefore felt more comfortable with the songs ? "Well, my opening song, Strange Attracter, has been cut down to next to nothing and I perform Sky High twice - once as a duet and once as a reprise in the final nightclub scene. The final Sky High is on tape, though, and I just mime all that with my back to the audience."

Claudia Kelly adds: "Becky is always pulling funny faces at us in that scene while were sat at the tables and in return we try to think of things to make her laugh, so it's a good job it's on tape!"

Working with two television Doctors during the tour has had its ups and downs for Rebecca, and as she concedes, working with Jon Pertwee can be slightly difficult at times: "The thing with Jon is that he's so much older than me - come to think of it he's so much older than **everybody**! He treats me like a grand-daughter rather than an actress which can be nice but equally it can be infuriating at times. Colin Baker is altogether different. He treats you as a fellow actor and I'm very much enjoying working with him at the moment." Strictly speaking Rebecca has played opposite three different Doctors on tour including the David Banks version: "I loved working with David's Doctor. When I first saw him do it at the understudy rehearsals I said that I was going to write to the BBC and tell them I'd found the next **Doctor Who**! He has an amazing presence on stage."

Claudia interrupts, with tongue firmly in cheek: "I can feel this enormous presence when he's on stage too...but I think he's just standing too close to me!!"

Ho hum, enough of that thank you as we speak now to the one unsung member of the principals, Zog himself (alias Stephanie Colburn). She is a showbiz veteran having appeared as a child actress in the original stage production of The Sound Of Music at the Palace Theatre in London playing the youngest of the Von Trapp children, and Zog isn't the first animal Steph has played

either: "I've done loads of animal work over the years, especially in pantomime where I've played Cat and Baby Bear. I created the rôle of Woodstock in the stage musical version of Snoopy and played Piglet in a recent stage tour of Winnie The Pooh." How did she decide to approach playing Zog ? "It's a matter of relating to other people, really, because I haven't got any lines as such. It's very much how the other characters treat Zog as to how much I have to do. Since Colin has arrived it's been great because I'm getting lots of laughs because he's always chatting with Zog, whereas before I had very little to do because Jon didn't really take much notice of him." At four feet and ten inches she is by far the smallest member of the cast which can be aggravating at times: "People sometimes pick me up and talk to me and that is when I get a bit cross because although I can understand they want to pick up and cuddle Zog, when I'm me it gets to me a bit."

One of the funniest incidents during the tour involved Steph, as she recalls: "I was dying to have my hair permed and with Graeme(Jason)Smith being an ex-hairdresser I asked him if he would do it before the show one day. On this particular day we were a bit late starting and I had got a head full of curlers, and as the show approached the perm wasn't ready so I had to get dressed up as the bell boy in the nightclub (which is the first thing I do before Zog) with these curlers in my hair and when I walked on stage the theatre crew had hysterics and I had to hide behind everybody in that scene. I must have looked like a mini Hilda Ogden!! The company manager, Chris Boyle, wasn't very amused when he saw me, but then I had to get into the Zog costume and I couldn't get the curlers under the mask. Eventually I struggled into it but it was agony and it made the head all lop-sided so I could only see out of one eye. The only thing I could think of throughout act one was getting these agonising curlers out of my hair!"

It is only in the theatre that such things can and do happen and it is probably this, together with the fun inherent in every performance, that has made the show such a sure-fire hit with virtually everyone who sees it. Indeed it is a tribute to every single member of the cast and crew that every show runs so smoothly, especially to those who take least credit like company manager Chris Boyle; Steve Langley whose superb lasers leave the audience spellbound; Jeremy Dunn who performs miracles by ensuring that all the Dalek and Cybermen voices are heard on cue; and not forgetting Deborah Hecht and Simon Warwick, the trusty assistant stage managers who not only have to perform rôles in the show but also have to dash around setting props and helping to move the scenery, all presided over by Patti Rosser who ensures all scenes come and go as they should.

Well, the TARDIS is whizzing towards Eastbourne faster than I care to think, though I for one hope the final night there won't be the last we see of **The Ultimate Adventure.** Do try and see the show if you haven't seen it already. You **will** be pleasantly surprised... By ROBERT COPE

COLIN BAKER

Interviewed by Robert Cope at the Edinburgh Playhouse on July 5th

THE LAST TIME I spoke to you (DWB#48) you were in the process of finishing in Corpse after which you did panto again followed by Deathtrap. Did you enjoy the Deathtrap tour ?
Yes I did, very much. It was one of those companies where we got on really well as there were only five of us. We all rented a house outside York one week and took it in turns to cook - it was like a touring party in a way. What is nice is that we're still in touch with each other.
Then you did the Children's Channel for satellite TV. Can you tell me something about that because I don't own a satellite dish?
Neither does anybody else as far as I know! It was 65 programmes which sounds amazing until you learn they were all five minutes each (not something I tell many people because 65 programmes sounds rather good). It was called Cuckoo and I played a character called Mr.Biffin - a teacher in a class with four children - and it was co-written by the writer of that adult literacy show on the BBC called On The Move.
Was it an enjoyable experience for you ?
Yes, very much so. Because it was satellite TV it was all done on a shoestring and when we arrived in the studio I said "Okay, where's my costume ?", and some bloke said "Oh yeah, costume, I suppose we'd better go and get some"! So with that sort of set-up you enter into the spirit of the thing; it is only when major TV companies act like amateurs that you get angry. I'm sure some actors would have done their nut with that set up - even the cameramen were trainees from the local school of film.
Run For Your Wife in the West End was your next venture. Had you ever done farce before ?
Yes, once before in a play called Move Over Mrs.Markham at Harrogate about fifteen years ago and it has never been a technique that I can honestly say I've 100% mastered. I have always believed that you must find the truth in each character you are playing and in rehearsal with the other actors all the truths combine and hopefully the piece comes alive. I did Run For Your Wife with Terry Scott who does not work that way (he says he does but he doesn't). He says he knows how to get a laugh which is to rub your hands up and down the inside of your trousers whilst you are saying a line. The audiences for Run For Your Wife found him funny...he didn't seem to find me very funny. He had done it before with Eric Sykes and he kept saying Eric had a bit of business here which I tried to do, but it just wasn't me so I had to tell him I was doing it my way. If I had been working with another actor that would have been fine, but because he was a comic he had a sort of rigidity - the 'I've been in the business 60 years and I know what gets a laugh' school of performer, and as an actor I don't work like that. If you didn't do what he wanted he just sort of ignored you totally on stage, but the audience enjoyed it and the fact that it wasn't the most enjoyable job I've ever done was neither here nor there; I was paid to act in in and that was that.
Early in 1989 you directed the play Bazaar and Rummage...
Yes, it was about the same time **The Ultimate Adventure** was bubbling around and my agent was being asked about my availability for the tour. At that point I was supposed to be doing a tour with Glynis Barber of Double Edge and I very much wanted to do that because I thought it might be a mistake to go back to **Doctor Who** and at that point there was no script to see anyway. But then the Double Edge tour collapsed and Mr.Pertwee had become involved so that was that. Then Brenda Longman asked if I would direct Bazaar and Rummage for her and some acting pals who were going to put the play on. It was written by Sue Townsend (the writer of the Adrian Mole books) and there was no money involved - it was a profit-share arrangement - and I said if I'm free I'll do it, and having done it I'm very glad I did because it was one of the most enjoyable jobs I've ever done. The fact that nobody particularly came to see it and we didn't make a penny out of it didn't matter. It was staged at the Duke of Cambridge in Islington which was a kind of pub theatre and the play was about five agoraphobics who are forced to have a jumble sale so for all the characters it was the first time they had been outside their houses for years.

We had the luxury of four weeks rehearsal as opposed to **The Ultimate Adventure** which amounted to about four days if you added all the hours up that we actually rehearsed. As the director I was able to practise what I preach because I've seen directors who handle actors in precisely the wrong way, really buggering it up like shouting at them when it is the worst possible thing to do. I've always been able to see an actor's problem even if I can't quite see the answer to it so when the girls in the play had any trouble with the text I flatter myself I was able to help them. I'm not saying that there aren't occasions when I can be difficult, but fortunately with Bazaar And Rummage there was not a sour note in the entire cast.
Then came your return to 'Doctor Who'?
Yeah, I first saw this production at Wimbledon in the second week, the same day there had been lots of cuts and changes. The curtain went up and there was Karl, a Cyberman and the Emperor Dalek. Then the TARDIS came on and out stepped Jon Pertwee, followed by a blackout! The lights came up again on a rather cross Jon Pertwee who said "We appear to have landed" and played the scene rather crossly, and that set the tone for the rest of the evening. Everything went wrong. I couldn't follow the plot and I just didn't know what was going on. I found myself talking to an usherette at the back of the stalls and I didn't know the company manager, Chris Boyle, was sitting near me and I said to her "God, this is awful", which he heard.

At that point they knew Jon wasn't doing the whole tour and they asked me if I'd be interested in taking over. I must admit that after that evening at Wimbledon I wasn't at all sure I wanted to be involved, but after talking to Terrance Dicks and Carole Todd - who assured me that all the technical errors would be ironed out - I went to see it again at Bristol at which point I'd agreed to do it and I loved it!

Having said that, if I was director there are things I would change, which is no criticism of Carole who in fact came to see

PHOTOS: (Above) Rebecca(Crystal)Thornhill, Colin Baker and Graeme Smith as Jason (now played by David Bingham). (Right) Judith Hibbert as Madame Delilah in a pose crying out for a crazy caption. The sender of the funniest caption will receive a special Ultimate Adventure souvenir signed by members of the cast! (Photos by Mike Daines)

Bazaar And Rummage which is when I first met her and she said a lot of nice things about it, but I'm sure as a director she sat there and thought "Oh I'd change that bit..." and so on, the same as I would with the show. The visual effects are stunning, but to be honest the sets let it down. If there is one major thing that has to be changed it is the set and that is probably the fault of the set designer who must accept the blame for that. The scene changes slow down the action appallingly, even now.
This must be your umpteenth time on tour ?
Yes, but there are still a lot of touring venues I have not been to. I've toured about a dozen times throughout my career and I've never played the Opera House or the Palace in Manchester where all my old school chums live. My mother lives in Cardiff and I've never played there either. I've never worked for Granada or Yorkshire TV come to that - in fact I've hardly ever worked for ITV.
Except for the morning game show Cross Wits of course.
The current series is the third I've done and I enjoy it very much. If I were not a television performer I would apply to go on that show because I enjoy doing crosswords and I enjoy the challenge.
I saw one edition where the clue was 'who' and the answer was 'Doctor' and you didn't get it!
It's extraordinary, isn't it ? It proves that **Doctor Who** does not obsess my life. When you are on the inside of something it is harder to spot it and because I was the Doctor I didn't look at that crossword with **Doctor Who** in mind. It was bizarre I agree.
I've noted that while on the tour a good 90% of people coming back to see the show again have said it is far better now than when Jon Pertwee was in it. Is it nice to return with such success ?
I listen to what you say and am very flattered by it! I think if there is a difference it is fortuitous in that we are different Doctors. The Third Doctor is much more laid back whereas I'm more aggressive which is much more suitable for the stage and it fits in with the play nicely.
I've said that I think you're a far better stage performer than on the small-screen. Do you feel more at home on the stage ?
No, absolutely the reverse! I **much** prefer working in television. I do have a tendency to go over the top and during my time in The Brothers I monitored my performance to try and bring it down and ended up just saying my lines and got a reputation for being a dead-pan performer. But I can see how my style of acting comes over well on stage.
My favourite thing out of all those I've seen you in is Corpse.
I did enjoy doing that play. Rehearsing it was agony, though, because you didn't know where the bloody hell you were! Jon said to me one day "You'll find doing this show exhausting", which you have to take in the context that Jon is a much older man than me, but having done Corpse it is pure relaxation for me! If we had had a strong cross wind in Corpse I would have been nude because I was held together by velcro!

The first night I chopped the top of my finger off with a knife while cutting some onions so I was bleeding like a pig, and during the quick changes I was wandering around nude in the darkness with this blood all over the place trying to find the costume. I had to ask the stage hands to revolve the set around again so I had time to get changed. It was the worst first night I have ever had in my life, but if you can get through that you can get through anything!
You've got an episode of Casualty coming up in the autumn ?
Yes, that's the first television acting I've done since I left **Doctor Who.** When I finished in The Brothers it was three years until I got another telly (**Blake's 7**) and it is about the same since I left **Doctor Who.**
Is it a good rôle ?
It is a guest rôle in which I play the husband of a woman who falls downstairs and bangs her head and she is found my a mentally defective gentleman. When I see him at the hospital I blame him and attack him. Emotion is required. I admire those actors who can blub on cue because I'm not that adept at it.

I always complain to my agent about not getting me enough telly work but he just says "When are you free? You are always away on tour. People often check on you and I tell them you are not free but there is no point in telling you because you'll just get upset..." **The Ultimate Adventure** finishes in August and then Mark Furness wants me to do it in New Zealand so I'm knid of torn because part of me would like to go there but I want to stay at home with my family if I can because Lucy is just getting settled in school. I'll just have to see how I feel at the end of the British tour.

COLIN BAKER, THANK YOU VERY MUCH

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